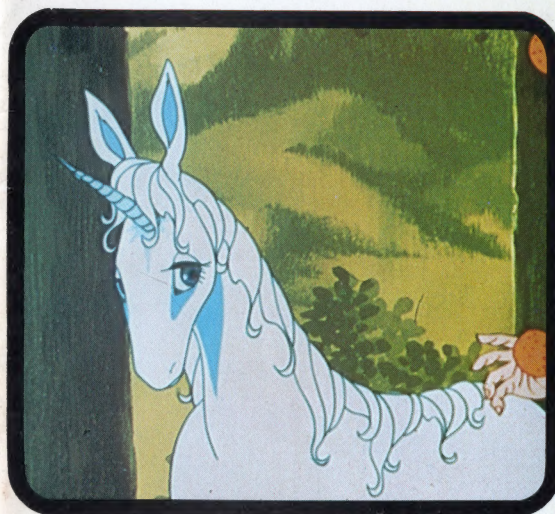




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### Dalek Invasion London

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Jeremy Bentham and Susan Moore go behind-the-scenes of *Doctor Who* as Peter Davison takes on one of the Doctor's most persistent enemies in "Resurrection of the Daleks".

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# Bundles From Britain

## THE DAY OF THE TRIFFIDS

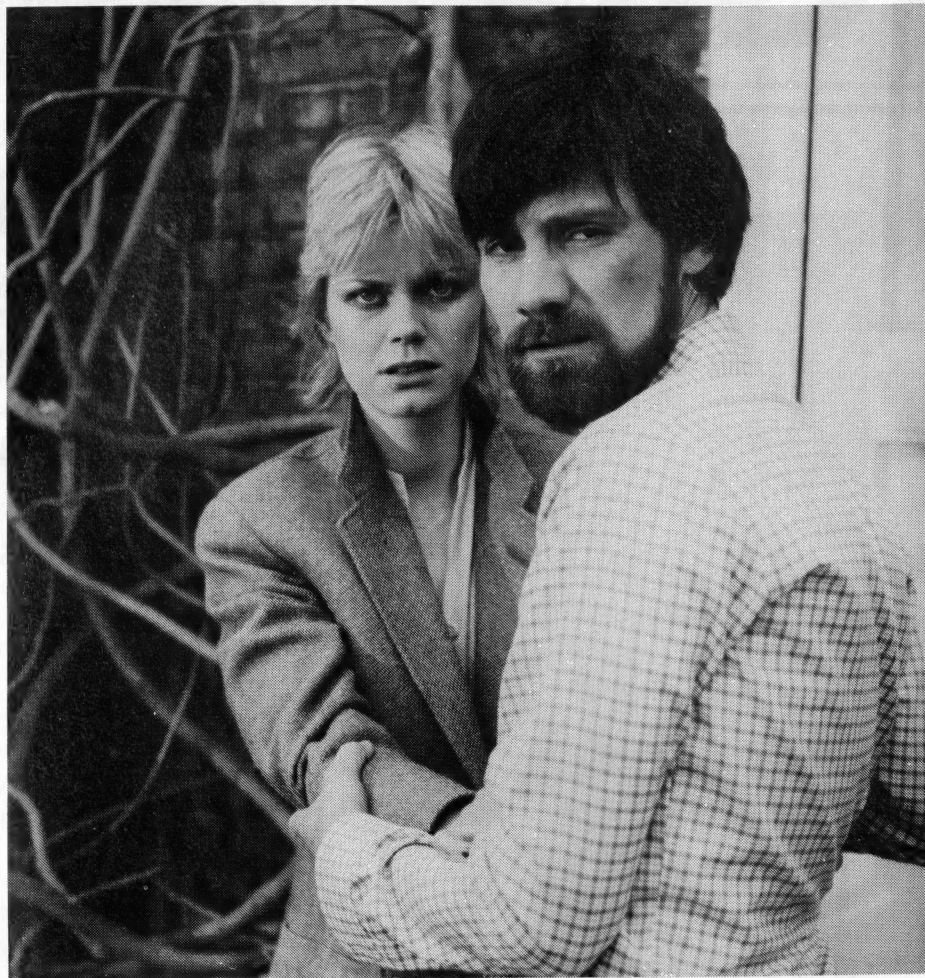
The BBC have made an excellent new movie from John Wyndham's *The Day Of The Triffids*. Playing the hero, Masen, is John Duttine, the star of the PBS *Masterpiece Theatre* presentation *To Serve Them All Our Days*. This version airs on the ARTS cable network in July. (See schedule.)

Producer David Maloney spent three years getting *Triffids* from the planning stage to the final screen. Experienced in television science fiction, he was the producer of the first three seasons of *Blake's 7*, and the director of some of the best *Doctor Who* stories.

To make the story convincing, he had to have believable triffids. Steve Drewett worked for a long time to get the exact feel of menace required. Drewett's triffids are very beautiful, with an orchid-like look to their "faces". Their roots are a tangled mass that enable them to lumber about (and serve to hide the operator that effects such movements). Within their bell-like flower lies the whip that carries poison. Controlled by the operator, this can flick out to "strike" the chosen victim, leaving green slashes where it strikes.

Drewett joined the BBC after a stint with the Natural History Museum in London. He worked on the third season of *Blake's 7* with producer Maloney and more recently on *Gulliver In Lilliput* (also being shown over ARTS this month). He based the triffid on a cross between a pitcher plant (because it's beautiful and deadly) and a ginseng root (because it's woody, and would allow them to place a man inside).

Another major effect is the triffid gun. It fires small boomerangs that slice through the triffid whip and render them harmless. The gun is pure ef-



John Duttine as Bill Masen and Emma Relph as Josella Payton in *The Day Of The Triffids*. ©BBC

fects work. None actually fire their missiles. All of the decapitation is done in model work, or with effects men on location.

In the film, it is easy to believe that civilisation has ground to a halt and that most people have died from either natural or unnatural causes. Gangs of people blinded by a strange meteor shower are led about by the few sighted folk remaining.

The acting is of high quality. John Duttine is one of the best modern actors to grace our television screens. Newcomer Emma Relph is in fine form

as the scared but courageous companion he rescues. David Maloney has assembled a fine team of workers on this project, and director Ken Hannam has gotten the best out of them.

*The Day Of The Triffids* is a brilliant, convincing production. The air of doom and decay is well sustained, as is the tiny hope that the last survivors of a shattered civilisation hold out. Different responses to the disaster are worked out, and the consequences explored. It's a marvellous doomsday production, but with an uplifting ending.



## ARTS SCHEDULE HIGHLIGHTS

For *Fantasy Empire* readers, ARTS has a number of offerings of interest in July:

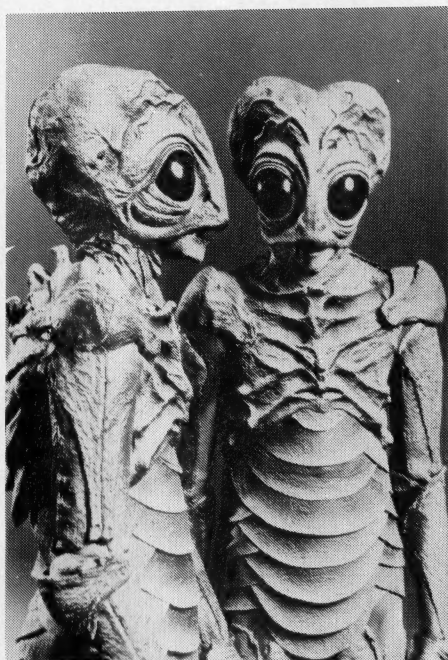
*Yes, Minister*; *Last Of The Summer Wine*; *Two's Company*; and *Kelly Monteith* are four imports of some quality. *Yes, Minister* is a show about the outrageous conflicts between elected officials and career bureaucrats. The brilliant repartee between the American author and her British butler in London composes the heart of *Two's Company*. This series of comedies appears every Friday night and Saturday morning in July.

*The Onedin Line*, *Nanny*, *World War II: The Secret Army* and *Bloodlines* offer four different but excellent dramas in installments.

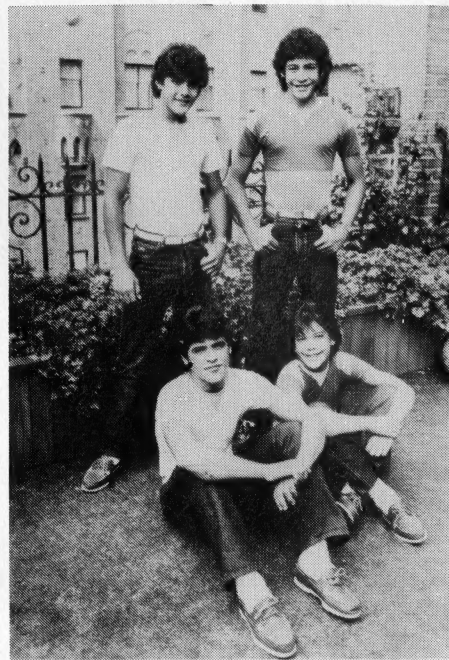
*The Onedin Line* offers the romance, action and suspense which surround 19th century shipbuilder Captain James Onedin and his sister as they battle each other for supremacy over the seas. Episode 22, "To Honour and Obey", concerns illegal doings at sea when two crew members plan to steal from a passenger. Elizabeth is admired by Charles Marston, one of the most eligible bachelors in Northern England. (Airs the second and seventh). Episode 23, "Running Free" poses James against an old adversary to win a new contract. Elizabeth and Charles Marston become better acquainted. (Airs the ninth and twenty-third). Episode 24, "The Suiter", forces James to outwit Charles Marston to get a fairly won contract back from his sister. (Airs the sixteenth and twenty-first). Episode 25, "Storm Clouds", has James pursuing Charlotte and Seth while Charles Marston is forced to oblige James regarding his contract. Episode 26, "Outward Bound" deals with Elizabeth and Charles eager for marriage although Charles' father opposes them. (Airs the thirtieth)

*Nanny* features the dramatic adventures of governess Barbara Gray, whose career takes her into homes of wealth and conflict. The adventure is of a different nature than the blood-and-guts to which we have become overly accustomed but the courage is

*Continued on page 59*



Fantasy becomes reality for two boys when they are trapped on a U.F.O. and swept into outer space on a spaceship filled with alien beings in *U.F.O. Kidnapped*. This Nickelodeon presentation is a sci-fi close encounter from the producers of "You Can't Do That On Television" and "The Tomorrow People".



"Going Great" host Chris Makepeace interviews the popular teenage Puerto Rican band that had become a major phenomenon in the U.S., Menuda.

## NICKELODEON SCHEDULE

Broadcast hours are: 7:00 AM to 8:00 PM. The July schedule takes effect Monday, July 2... *Vic's Vacant Lot* premieres on July 7.

Special Delivery and The Saturday Concert

Nick Rocks: Video To Go

Danger Mouse

You Can't Do That On Television

Belle and Sebastian

Mr. Wizard's World (not offered on Tuesday or Thursday)

Going Great (offered only on weekends)

The Tomorrow People (new time for this is Saturday and Sunday at 3:00 PM)

Standby... Lights! Camera! Action! (offered only on weekends)

Reggie Jackson's World Of Sports (offered only on Sunday)

The Third Eye (offered only on weekends)

Livewire (not offered on weekends)

Against The Odds (offered only on Tuesday and Thursday)

The Adventures of Black Beauty

Today's Special (not offered on weekends)

Highlights include:

*Special Delivery* offers a variety of features including *U.F.O. Kidnapped*, *Tuck Everlasting*, *Wild Rides*, *A Time To Be Brave*, *Introducing Janet* and *One Last Ride*. *U.F.O. Kidnapped* features the adventures of two boys trapped aboard a spaceship filled with alien beings. *Tuck Everlasting* faces a turn of the century family with the terrible burden of immortality.

*Danger Mouse* offers our heroes stumbling over a well full of elephants, on a holiday in Transylvania, fighting the Baron's secret army of giant chickens, facing aliens, journeying to the North Pole and much more.

*The Tomorrow People* offers the conclusion of "War Of The Empires" in which the Tomorrow People must pit only their imaginations against a powerful space fleet. "The Slaves of Jedikiah" is offered in its entirety. The beginning of "The Medusa Strain" appears at the end of the month. NOTE: On July 22 and 28 the show is pre-

*Continued on page 59*



# FILLING DOROTHY'S RUBY SLIPPERS IS FAIRUZA BALK IN WALT DISNEY'S NEW VENTURE INTO THE MAGIC KINGDOM OF



©Walt Disney Studios

By Wendy Graham



the ABC television Christmas special, *The Best Christmas Pageant Ever*, with Loretta Swit, of TV's *M\*A\*S\*H*. Fairuza was trained in her acting techniques at the Ramona Beauchamp Agency. Her name stems from her background, and in Turkish means "Turquoise"; in Persian, "Special One".

## OTHER PARTS

To play the evil Nome King and Dr. Worley is Nicol Williamson, a highly individualistic and stylised actor. He was born in Hamilton, Scotland in 1940, and began his film career in the mid sixties, after stage experience. He was a member of the Royal Shakespeare Company, as both actor and director, in both Britain and America. His film appearances include the role of Merlin in *Excalibur* and the upcoming miniseries *Christopher Columbus*, in which he plays the King of Spain, Ferdinand.

Jean Marsh appears as both the evil Princess Mombi and as Nurse Wilson. She is best known on both sides of the Atlantic for her role as Rose, the head parlormaid in the series *Upstairs, Downstairs*, which she also created with her friend Eileen Atkins.

Dorothy's Aunt Em this time around is played by Piper Laurie. She was the star of a number of Universal films in the fifties, though she left acting for marriage until her comeback in *Carrie* (1976), for which she won an Oscar nomination. Most recently, she was in the mini-series *The Thorn Birds* as Annie, for which she won an Emmy nomination.

Fairuza Balk has the unenviable task of stepping into Judy Garland's ruby slippers for Walt Disney's new film, *Oz*.

Elstree Studios, not far from London, is the feverish scene for this sequel to the immortal *Wizard Of Oz*, and it tells the story of Dorothy's return to the land over the rainbow. At the end of the yellow brick road, she finds that the Emerald City is in ruins and that a tyrannical Nome King had deposed her friend the Scarecrow. He is being held captive, while the Tin Man and the Lion have been turned into statues. It's all up to Dorothy to defeat the Nome King and right the wrongs before she can wish herself back to Kansas.

Fairuza Balk is just 10 years old (she

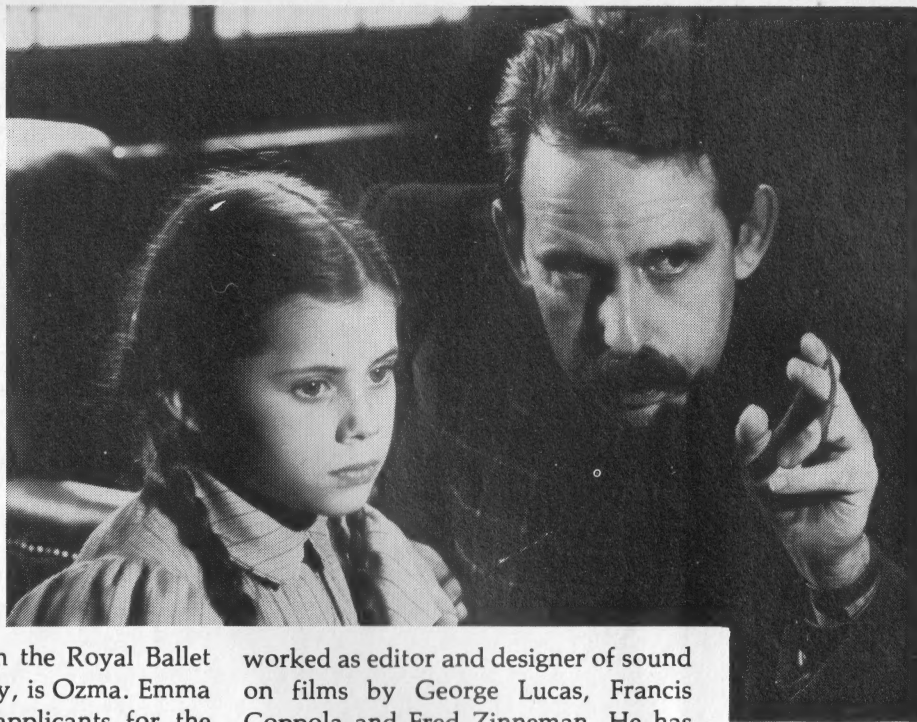
was born May 21st, 1974), and comes of Minnesota farming stock, although her mother Cathryn is a performer and teacher of oriental dance and her father Solomon is a folk musician. The family came originally from Holland.

The search for a new Dorothy began last August with an open call for girls aged 9 to 12 in six American and two Canadian cities. The hundreds of hopefuls were whittled down to 12 finalists by November. This dozen were tested at the Disney studios in California before two were flown to London for the complete studio tests.

Fairuza is four feet six inches tall and has long, light brown hair and blue eyes. She was the youngest of all the applicants. Last year, she appeared in



Director Walter Murch with Fairuza Balk. ©Walt Disney Productions. Photo by Barry Peake



A youngster from the Royal Ballet School, Emma Ridley, is Ozma. Emma was one of 5,000 applicants for the ballet last year, and one of the 22 who actually were placed there. She has been dancing since the tender age of three and was born in Hertfordshire in 1972.

## THE STAR WARS CONNECTION

Playing the Tin Man is Deep Roy, a name familiar to sf fans for his roles in *Doctor Who* (as the murderous ventriloquist's doll in "The Talons Of Weng-Chiang") and *Blake's 7* (the Klute in "Gambit" and as "Moloch") on TV. In films, he has appeared in *Flash Gordon*, *The Dark Crystal*, *The Empire Strikes Back* and *Return Of The Jedi*.

He is not the only *Star Wars* connection on the film. Executive Producer Gary Kurtz worked on *Star Wars*, *The Empire Strikes Back* and *The Dark Crystal*. Gary was shooting and editing his own eight millimeter movies before he was even in High School. After attending the School of Cinema at the University of Southern California, where he concentrated on the technical side of film-making, he worked with Roger Corman on the latter's low-budget cult-movies.

The production marks the culmination of three years of preparatory work and research in the U.S. and Britain for Walter Murch, who makes his directing debut with this movie. Murch has previously

worked as editor and designer of sound on films by George Lucas, Francis Coppola and Fred Zinneman. He has also co-written the script for *Oz*.

Another old hand at the genre is production designer Norman Reynolds, who received Academy Awards for his work as production designer on *Raiders Of The Lost Ark* and his art direction on *Star Wars*. He also worked as production designer on the other two *Star Wars* films and on the first two *Superman* movies he was the art director. Even his start in design was for *The Saint* on TV, with Roger Moore.

## MUPPETS

Yet another *Star Wars* veteran is Bruce Sharman. He is Associate Producer, in charge of production on *Oz*. He did the same function for *The Empire Strikes Back*, *The Great Muppet Caper* and *The Dark Crystal*. He uses modern, sophisticated puppetry, learned mostly from the Muppets Jim Henson, most useful on *Oz*.

The man who chiseled the delectable features of the porcine superstar, Miss Piggy, is the Creature Design Supervisor for *Oz*. Lyle Conway worked on the fourth and fifth Muppet TV series, as well as *The Great Muppet Caper* and *The Dark Crystal*.

Special Effects are in the very capable hands of Ian Wingrove, one of the top men in Britain. Ian started in the business working with Gerry Anderson

on *Stingray* and *Thunderbirds*, and has also worked on two James Bond movies *Live and Let Die* and *The Man With The Golden Gun*.

## SAVING THE NEXT CLASSIC

When *Oz* ran into major production problems that could have derailed the new classic in-the-making, the cavalry arrived in the form of three of the hottest talents in Hollywood. George Lucas, Steven Spielberg and Francis Ford Coppola flew in to do what they could and it is expected that they will soon have the production back on track. Former comic book artist Mike Ploog created much of the visual designs ordered by the three.

Walt Disney's large scale, live action adventure fantasy *Oz* is a realisation of the long-held ambition of the studio to bring more Oz stories to the screen. They acquired the rights to 13 of the Oz books in the 1950s, and although projects have been planned in the past, this is the first time that one has come to fruition. *The Wonderful Wizard Of Oz* brought almost overnight fame to its writer, L. Frank Baum.

The first film adaptation of Oz served to make a young actress, Judy Garland, into a superstar. It remains one of the best-loved films of all times. Perhaps *Oz* will be a stepping stone to stardom for young Fairuza Balk....



# The Legend of King Arthur



Last year, Disney rereleased the superb *Sword In The Stone*. More recently we had John Boorman's less than impressive *Excalibur*. The English stage saw Richard Harris return to his role in *Camelot*, this time with Fiona Fullerton (*Alice's Adventures In Wonderland*) as Guinivere; we are still promised *Arthur The King* from CBS. And now PBS is presenting *The Legend of King Arthur* as part of their *Family Classics* series.

Set, nostalgically, in a lost age of chivalry, this tale of sorrow, romance, courage and endeavour, has inspired writers and artists throughout the centuries. It has been the subject of many successful novels, plays, films, poems, operas and musicals. Broad in its spectrum, it depicts man at his best—and at his worst. It can be approached simply as exciting escapism or as a serious investigation into man and society—of the need for discipline and order in both.

Although most versions have been set in medieval times, there is no real evidence for this and the more acceptable period seems to be prior to that—the Dark Ages—a comparatively unknown time in which this exciting legend is set.

Weary of the cruel barbarism that confronts him on every side, Merlin, a wizard at the court of Uther Pendragon, conjures up from the dark despair a new age in which justice and chivalry will reign. He decides that Arthur, son of Uther, will

carry the torch of enlightenment. Thus begins what is perhaps the most famous of all medieval legends.

This version, written specially for television, includes many of the legend's most famous and colourful incidents, beginning with Arthur pulling the sword from the stone, thereby proving to the nobles—who have all failed to do so—that he is the rightful king.

Later, Merlin takes Arthur to a lake and when a hand rises mysteriously above the water clutching a magical sword—Excalibur—he bids Arthur take it as his own.

After defeating in battle and winning over the nobles who oppose him, Arthur sets up court at Camelot, creates the Fellowship of the Round Table and takes the lovely Guinevere as his queen.

Their marriage is not unhappy but almost from the start a shadow hangs over it in the shape of the relationship that develops between Guinevere and her champion, Lancelot—the bravest of the knights of the Round Table. This is to eventually cause a rift in the friendship that has existed between Arthur and Lancelot.

The story abounds in deeds of valour; most memorable perhaps being Lancelot's thrilling rescue of Elaine from the Dolorous Tower. Not long after this, Lancelot joins Sir Galahad and Bors in the successful Quest for the Holy Grail, a rich, cleansing spiritual experience that brings

## A SCHEDULE OF FAMILY CLASSICS

A series of adaptations of classic adventures will fill the 7 P.M. slot on PBS Saturday nights. They will run under the banner title of *Family Classics*. The series has won two Emmy Awards and three further nominations. Scheduled episodes are as follows:

**1) The Legend of Robin Hood** (12 parts). Martin Potter plays Robin Hood, Diane Keen (*The Feathered Serpent*) is Maid Marion, Paul Darrow (*Blake's 7*) is the Sheriff of Nottingham and Tony Caunter if Friar Tuck. It's a little odd, but worth sticking with for the performances alone.

**2) Ballet Shoes** (6 parts), based on the book by Noel Streatfield. Three girls, all adopted, want to be ballet dancers.

**3) The Legend Of King Arthur** (8 parts) retells the story of the king from his birth to his final battle. Andrew Burt is King Arthur, Felicity Dean is Guinevere, David Robb (who was Robin Hood in *Ivanhoe* [1983]) is Lancelot, Robert Eddison is Merlin and Maureen O'Brien (Vicki, from *Doctor Who*) is the evil Morgan le Fay.

**4) Tom Brown's Schooldays** (8 parts), based on Thomas Hughes' novel. The classic boy's school story won two Emmy Awards and stars Anthony Murphy and Simon Turner.

**5) Little Women** (9 parts) from Louisa May Alcott's novel of four sisters. It stars Jo Rowbottom, Angela Down, Sarah Craze, Stephanie Bidmead and Stephen Turner.

**6) Ivanhoe** (10 parts), based on Sir Walter Scott's novel, stars Eric Flynn as Ivanhoe, a young Saxon champion returning from

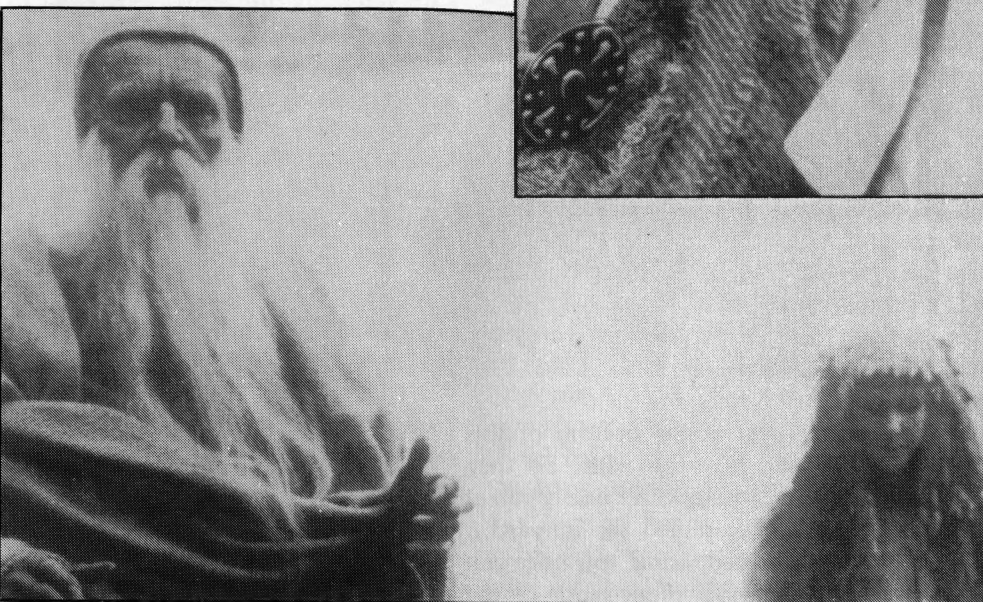


him to deeper self-knowledge.

Ultimately the treason of Mordred and the scheming of Arthur's half-sister, the evil sorceress Morgan le Fay, bring about the destruction of the Round Table.

Arthur is taken away to join his old mentor, Merlin, on the island of Avalon. Some say he shall come home thence one day when his country most will need him....

The sole survivor of all this strife is Morgan, who feels that her work is accomplished. But by destroying Arthur, she has paved the way for the Saxons to invade England. They will destroy Arthur's kingdom, and bring us into the realm of history, rather than that of legend....



the Holy Land. His arch enemy, the Templar, is played by Anthony Bate.

**7) Rebecca of Sunnybrook Farm** (4 parts) is set in rural America at the turn of the century. Julia Lewis is Rebecca, and her aunts are played by Margery Mason and Brenda Bruce.

**8) The Black Tulip** (6 parts), based on the Alexander Dumas novel. Set in 16th century Holland, struggling against the French invasion, it stars Simon Ward (*The Young Churchill*).

**9) The Prince and the Pauper** (6 parts), from Mark Twain's novel, stars Nicholas Lyndhurst as Prince Edward and the beggar boy who is his exact double. It also stars Bernard Kay (a frequent guest on *Doctor Who*), Ronald Herdman and Barry Stokes.

**10) The Last Of The Mohicans** (13 parts), from James Fenimore Cooper's novel. This version has John Abineri (frequently guesting on *Doctor Who*) as Chingachgook, which earned him an Emmy nomination. Also in the story is the splendid Philip Madoc as the Huron heavy. A brilliant version of the novel, and well worth watching.

## CAST

|                        |                  |
|------------------------|------------------|
| Arthur.....            | Andrew Burt      |
| Guinevere.....         | Felicity Dean    |
| Lancelot.....          | David Robb       |
| Morgan le Fay.....     | Maureen O'Brien  |
| Merlin.....            | Robert Eddison   |
| Bors.....              | Godfrey James    |
| Mordred.....           | Steve Hodson     |
| Gawain.....            | Geoffrey Bateman |
| Gareth.....            | Archie Tew       |
| Agravain.....          | Niall Padden     |
| King Pelles.....       | Denis Carey      |
| Elaine.....            | Emma Jacobs      |
| Eleanor.....           | Amanda Wissler   |
| Galahad.....           | James Simmons    |
| Naciens.....           | Donald Eccles    |
| Guido de la Porte..... | Tim Wylton       |
| Mador de la Porte..... | Barry Halliday   |

|                          |                 |
|--------------------------|-----------------|
| Uther Pendragon.....     | Brian Coburn    |
| Igrayne.....             | Anne Kidd       |
| Duke Gorlois.....        | Morgan Sheppard |
| Ector.....               | Richard Beale   |
| Accolon.....             | Richard Austin  |
| Young Morgan le Fay..... | Patsy Kensit    |
| Vavasour.....            | Raymond Mason   |

## CREW

|                      |                |
|----------------------|----------------|
| Writer.....          | Andrew Davies  |
| Director.....        | Rodney Bennett |
| Producer.....        | Ken Riddington |
| Flight Arranger..... | B.H. Barry     |
| Designer.....        | Kenneth Sharp  |
| Music.....           | Dudley Simpson |

Novel, *The Legend Of King Arthur*, written by Andrew Davies, published by Armada Books, 1979.





# Before Hitch-Hiker's Guide To The Galaxy... Before Monty Python's Flying Circus There was:

# The GOONS

Wasn't There?

By John Peel

**BLOODNOK:** "You can't come in, I'm in the bath."

**SEAGOON (off):** "What are you doing in the bath?"

**BLOODNOK:** "I'm—I'm watching television."

**SEAGOON (off):** "What's showing?"

**BLOODNOK:** "My dear fellow—nothing. I've got a towel 'round me."

On Monday, May 21st, 1951 there burst upon the world a radio show that changed the face of comedy as we know it. Though it was originally called *Crazy People*, on June 22nd, 1952, the name was changed to *The Goon Show*, and history was made. *The Goon Show* rapidly became a cult show, listened to avidly by millions of listeners weekly, including certain members of the Royal Family. Catch phrases from the show became famous, falling from lips all over the country, and the voices of all of the major characters were attempted by many, many people. It also made stars of the four people involved (though one of them dropped out early on), and an international star out of one of the Goons—the late Peter Sellers.

Where did it all start? Well, the first two Goons to get together were Harry Secombe and Spike Milligan. Secombe and Milligan were both doing military service and hating it when they met up. (Milligan's memoirs can be found in his book, *Adolf Hitler—My Part In His Downfall*, which was filmed with Jim Dale playing Spike Milligan). "There was this plateau thing," Harry Secombe later recalled, "and we couldn't get the Germans out of these hills. We kept sending them letters, but they wouldn't go... So they sent for these big guns... on the top of the plateau. I was in the

command post at the bottom of this hundred and fifty foot cliff. So they fired the first round with this big gun at night; and they pulled the lanyard... When they turned round, this huge gun was gone! It had jumped out of the gun-pit and come clattering over to where we were, missing us by a few yards... I thought: 'They're throwing guns at us!' The next thing we knew, the canopy parted and this face came through and said 'Anybody seen a gun?' It was Milligan. He was on the crew of the gun. He says he's still paying for it."

After this less than normal introduction, the two of them met up later and discovered a mutual love of comedy. After the war, Spike and Harry went back to England as entertainers. Harry was doing his "shaving act" in the theatres (he would mime how various people shaved), including the Windmill Theatre. On his rounds, he met up with Michael Bentine and with Peter Sellers. The four of them got together and discovered that they all disliked

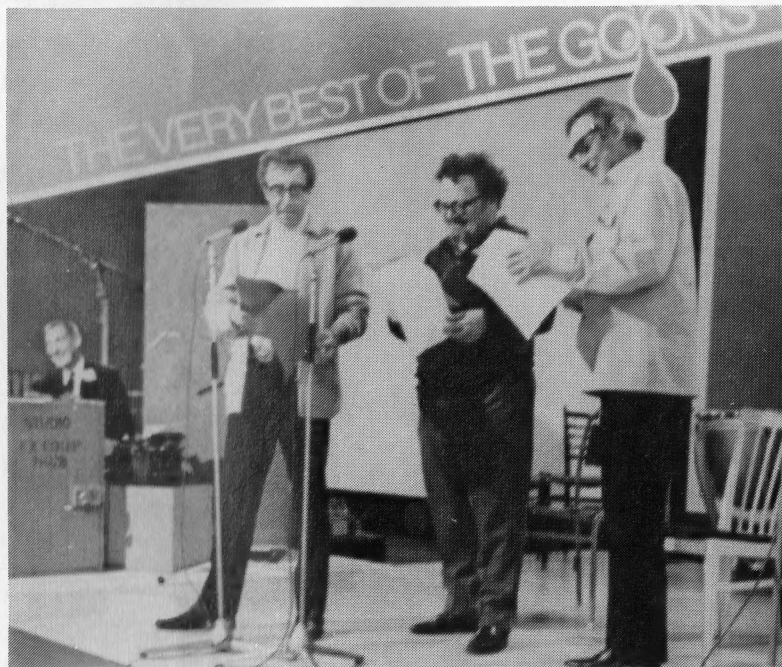
conventional humor, and wanted to do something a little different....

## 48 THOUSAND BLOOD RED ELEPHANTS

**PETER:** The Affair Of The Lone Banana—not a pretty story, I fear; still the BBC *will* buy this cheap trash.

Spike Milligan was working in a pub owned by Jimmy Grafton. Grafton wrote scripts for radio comedians at the BBC, and Spike occasionally added jokes. Soon, he too was writing scripts, but many contained what was considered to be way-out stuff, and were inevitably deleted from the scripts. Spike saved these all, determined that something could be done with them. The problem as he saw it was that very few people realised what the true potential for radio comedy was. It was used to do essentially theatrical humor, relying on repartee. Spike saw it differently.

"You can have forty-eight thousand





blood-red elephants dressed in football jerseys, playing banjos... You just have to say it and they're all there. And I think this stimulation of the imagination is educational, even though it's done through entertainment."

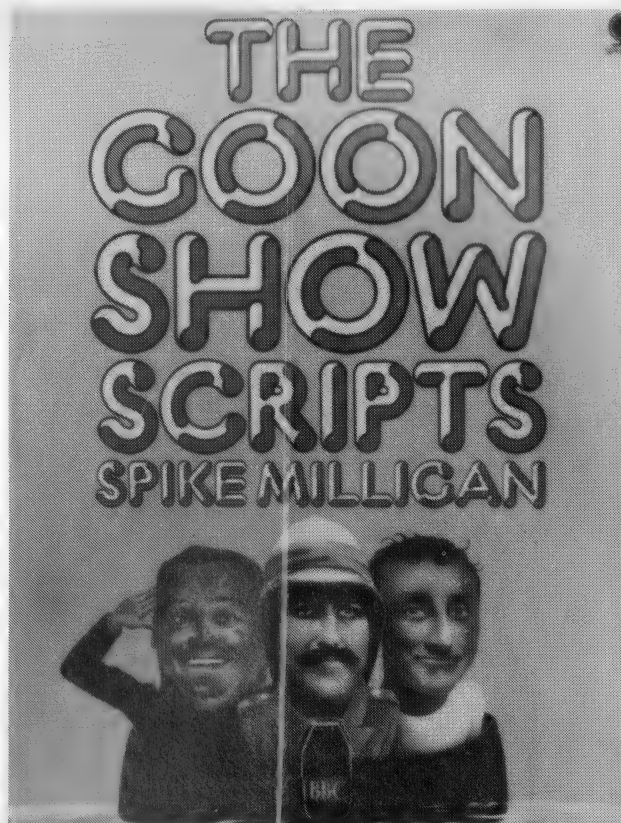
Peter Sellers agreed with this. He started on radio on September 27th, 1949 in a show called *Raise A Laugh* (he would still be doing this show in the earlier years of *The Goon Show*) as a silly-voice provider. On January 22nd, 1950, he was the guest star on *Variety Bandbox*, one of the top shows of the day. One week later, Harry Secombe was the guest, and he was introduced as a "goon", the first time that the word appeared on radio connected with any of them.

Peter read some of Spike's scripts, as did Harry and Mike Bentine. The four of them, along with writer Larry Stephens and Jimmy Grafton, approached the BBC. And so was born *Crazy People*, though the team wanted to call it *The Goon Show* from the start. The BBC did not understand it; one un-named executive actually asked Peter Sellers: "What is this Go On Show All About?" He couldn't even understand what the title was! Because they didn't understand it, the team was left to their own devices, as would later work with shows like *Monty Python's Flying Circus* (who freely admit their own debt to the Goons) and *The Hitchhiker's Guide To The Galaxy*.

Michael Bentine played a mad inventor, Professor Osric Pureheart, in the early shows, which had a magazine format, as opposed to the later shows which had a semblance to a continuing plot. Bentine talked about the word "Goons". "The origin of the Goons is in the thirties, the *Popeye* cartoons... The Goons lived on a Goon Island, I think, and they talked in soundtrack... They were great, big, hairy twits!" That sums up the characters in the show exactly—they were all incompetent clowns, with idiosyncracies and many, many failings.

**YOU ROTTEN SWINE, YOU!**

**BILL:** "This is the BBC."



**PETER:** "Hold it up to the light—not a brain in sight."

Michael Bentine left the show on 11th November, 1952, and went on to his own craziness, which included *Potty Time*. From this point on, both Larry Stephens and Jimmy Grafton dropped out, too. Eric Sykes, a noted comedian in his own right, assisted occasionally with scripts, but the vast majority of the work was Spike's. Spike, Harry and Peter were the Goons.

They were assisted by musician Wally Stott, responsible for the incidental music (as in many BBC productions, this was heavily featured). Additional musical interludes were performed by Max Geldray (on the jazz harmonica) and Ray Ellington and his Quartet. Both of these frequently had small roles in the show. Also assisting was Wallace Greenslade, a general announcer on the BBC since 1945, who played a number of roles and read the announcements—which were frequently less than serious.

**WALLACE:** This is the BBC Home Service. It might not sound much but (tearfully) it's home to me. (Sings)

We've been together nah for forty years and it ain't been a day...

**FX:** Pistol shot.

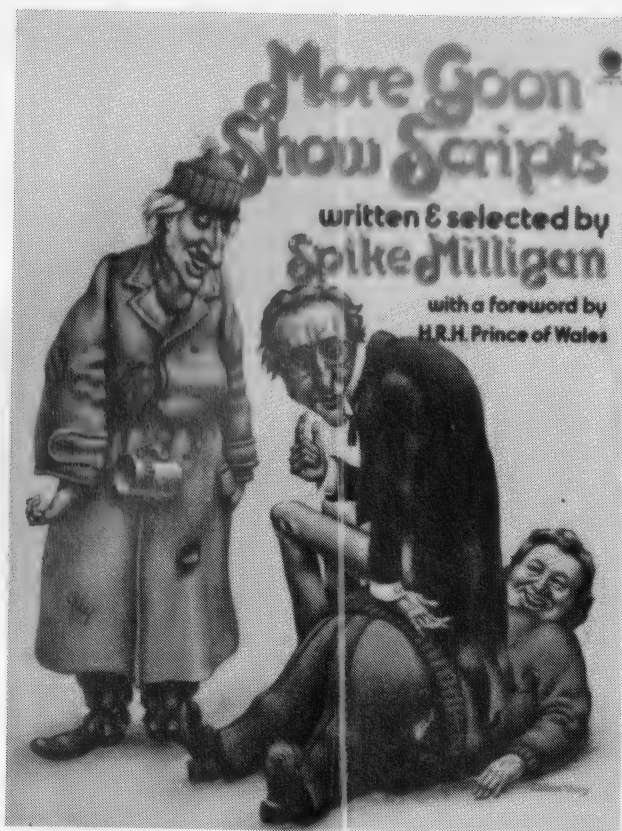
**HARRY:** Got him, folks. It was the kindest way out.

The Goons thus began to develop their characters. Harry tended to play Neddy Seagoon ("and a better name for a twit I've yet to hear"), because every voice he did always sounded like himself. Spike provided many voices, but it was Peter Sellers who outdid them all with zany folks. Perhaps his most famous voice was that of Bluebottle.

Bluebottle was a spotty little schoolboy with delusions of importance and naughty dreams of Sabrina. (A famous pinup of the fifties that the Goons were constantly referring to.) His wavering, high-pitched voice was a Sellers trademark, and his catch-phrase was: "Nee-hee... You rotten swine, you—you deaded me!" Needless to say, he was constantly getting "deaded".

Another Sellers creation was Major Denis Bloodnok, "late of the Third Disgusting Fusiliers". Bloodnok was a





congenital coward, womaniser and would do anything for money—unless it was too risky, in which case he'd talk some other idiot into doing it. Bloodnok had stomach problems from all the years spent in India eating curry. The sound effects department was constantly being called upon to deliver odd noises, and the first job that BBC Radiophonics man Dick Mills ever had was creating a sound effect for Bloodnok's stomach... After a tremendous barrage of odd noises and explosions, Bloodnok would remark "Will I never be free of them?" His other catchphrase was "I don't wish to know that!"

### HE'S FALLEN IN THE WATER!

**PETER:** Iss einer wonderschon Gerhimmell!

**HARRY:** Speak English, you swine, there are no sub-titles in this scene. Now zen, this is my plan of attack.

**SPIKE:** It looks like a nail.

**HARRY:** No, it's a tack.

Henry Crun was one half of a pair of

old people, and the half that Sellers played. His counterpart was Minnie Bannister, voiced by Spike Milligan. Together, this ancient duet gave the show many insane moments, frequently vocalised by Minnie's plaintive wail of "We'll all be murdered in our beds!" They are masters of illogic and of disjointed thinking, and forever leading the cast down paths they have no desire to tread.

Sometimes the catch-phrases then got the better of the characters. One voice, Little Jim, was created solely for a new catch-phrase. There would be a splash and Little Jim would squeak: "He's fallen in the water." He never uttered any other words in all his years on the show.

### EVERYONE'S GOTTA BE SOMEWHERE

On the other hand, Eccles *always* uttered different words. Mad Dan Eccles was a character of Spike's. Vocally he bore a striking resemblance to Walt Disney's Goofy, and he often had similar crazy bouts. But mostly Eccles was his own—er—man. As Neddy Seagoon once remarked, "he's the nearest thing I'd seen to a human

being, without actually being one." But his bursts of logic are impeccable. When Neddy asked him why he was standing in the dark in a coal cellar, he naturally replied, "everyone's gotta be somewhere." Who could argue with that?

Eccles is the archetypal Goon, a real fool. His phrase was inevitably a snatch of song: "I talk to the trees... that's why they put me away...". No wonder....

**EIDELBURGER:** Shhh, Neddie—there's someone under Napoleon's piano, trying to lift it himself.

**SEAGOON:** He must be mad.

**ECCLES** (sings): I talk to der trees....

**SEAGOON:** I was right. Eccles, what are you doing out after feeding time?

### THE PENGUIN SINGS AND PLAYS THE PIANO

Another pair of characters was Grytpype Thynne and Count Jim (Twinge) Moriarty, played by Sellers and Milligan respectively. Thynne is a public school villain and cad, and Moriarty is the usual nasty henchman. These are the show's main villains, always conniving to defraud Neddy Seagoon, or steal 10 Downing Street, or something. Full of nasty plans, they work like crazy to do what is obviously even crazier.

Many more characters came from the Goon's stables, like Willum, Throat and Macgoonigal, but these were the main ones that almost all of England came to know and love. Aided and abetted by amazing sound effects (worked from directions like "He knocks six thousand times" or "the penguin sings and plays the piano") the show captured the hearts of millions, and in many forms still survives today.

### ONE MAN SHOUTIN GIBBERISH

**SELLARS:** Goon humour, I suppose, is taking any given situation to an illogical conclusion.

But what was the secret of their success? Their style of humor was radically different from anything



before, and yet the roots were there in the past. The Goons, like Lewis Carroll, loved puns. The crazier the puns, the better. They loved parodies—they would send up anything from the Quatermass serials to war movies to popular movies. They even sent up the news.

Peter Eton, one of their producers, wrote: "One week Major Bloodnok was awarded the OBE for emptying dustbins during the heat of battle—just after two BBC executives had received the honour. I was called up and warned about committing further breeches of taste."

Not satisfied with conquering the radio, they launched out into records with *The Ying Tong Song*. A great success when released (even though it is sheer gibberish), when rereleased in the seventies, it sold even better. They even attempted a Goon-style film that flopped, *The Case Of The Mukkinese Battlehorn* (1956), providing ample proof that Goon humor was always intended for the radio (it's dreadful, folks!).

"Essentially it is critical comedy," Spike said. "It is against beauracracy, and on the side of human beings. It's starting point is one man shouting gibberish in the face of authority, and proving by fabricated insanity that nothing could be as mad as what passes for ordinary living."

It is this conviction that normal life is crazier than the show that made things interesting. The story of how Spike and Harry met is a case in point. The Goons could cite numerous examples of even crazier behaviour that would not be believed. After *The Goon Show* was over, Spike went on to do a series of guest appearances on other shows,



and often he would demonstrate the craziness of "normal" life. He spent one show that I clearly recall tracing the wiring for the telephones in an office building, showing how stupidly the place was wired. Another series he did concentrated on "follies", those odd buildings erected over the years for weird reasons, or just for show. Life is stranger even than *The Goon Show* was his message.

### THAT'S ALL, FOLKS!

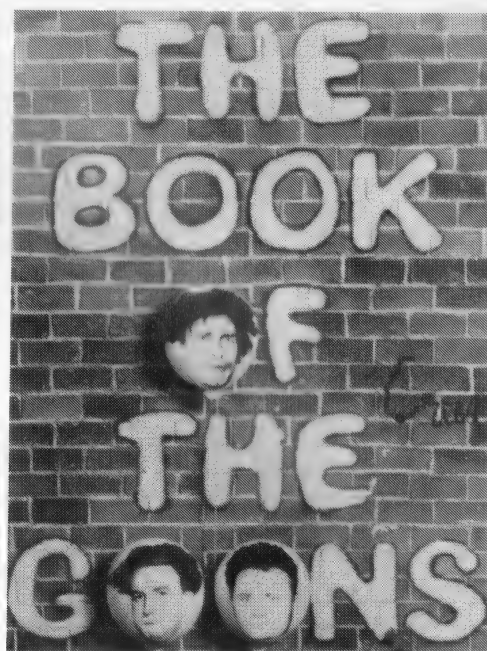
ECCLES: I'm not the idiot you think I am.

THYNNE: Oh, which idiot are you, then?

But all good things must come to an end. Harry Secombe was branching out into singing and acting other roles, and Peter Sellers was headed for international stardom. Spike Milligan, under the pressure of creating a fresh Goon script each week, had a nervous breakdown. The end was in sight, and it came with "The Last Of The Smoking Seagoons". On January 28th, 1960, The Goons were no more....

Well, not quite. Repeats were tremendously popular, and records were being made of the old radio shows that survived (many were lost forever). The Goons lived on, especially in the hearts of their followers. So, when the fiftieth anniversary of the founding of the BBC approached, the trio was persuaded to return for an encore. On April 30th, 1972, they recorded "The Last Goon Show Of All". Present were Prince Philip and Princess Anne, and a great Goon fan sent a sorrowful telegram bemoaning the fact that his father and sister were present while he couldn't come... Prince Charles was at sea, on duty aboard the HMS Norfolk.

The performance was a tremendous success, but the trio went their own ways again. They "promised" another episode in another twelve years, but this was not to be. Still, the show provoked the issuing of three volumes of collected scripts, the rerelease of *The Ying Tong Song* and another set of records made from the old shows, this time from the BBC themselves. The



Goon appeared on a chat show, interviewed by Michael Parkinson, and Goon humor swept the country again.

They were reunited at the end of the seventies for a series of radio commercials for Barclays Bank. Such was their popularity that a recording of these commercials was made and given away by the bank. Even advertisements by the Goons were worth collecting, it seems. Still, the humor on these commercials wasn't up to the old standards though for sheer nostalgia they were fun.

That was, however, the end. Peter Sellers died in 1980, and there was no way the Goons could go on. Sellers was too integral to the show to ever dream of bringing it back. In fact, when he lost his voice one week, it took no less than four people to fill in for him....

In some ways, it is all over now. On the other hand, such is the amazing amount of Goon material still about, *The Goon Show* will live on. Each year, new listeners discover the crazy humor of Spike, Harry and Peter, either through the books of scripts or through the record albums. Their popularity shows no signs of abating. The Goons are history—and they will continue to be living history in the hearts of millions.

"*The Goon Show* is the ultimate in pure radio." Susan Cooper, *The Times*, November 9th, 1958.

**SEE, THERE WAS TOO!**





# the sun never sets

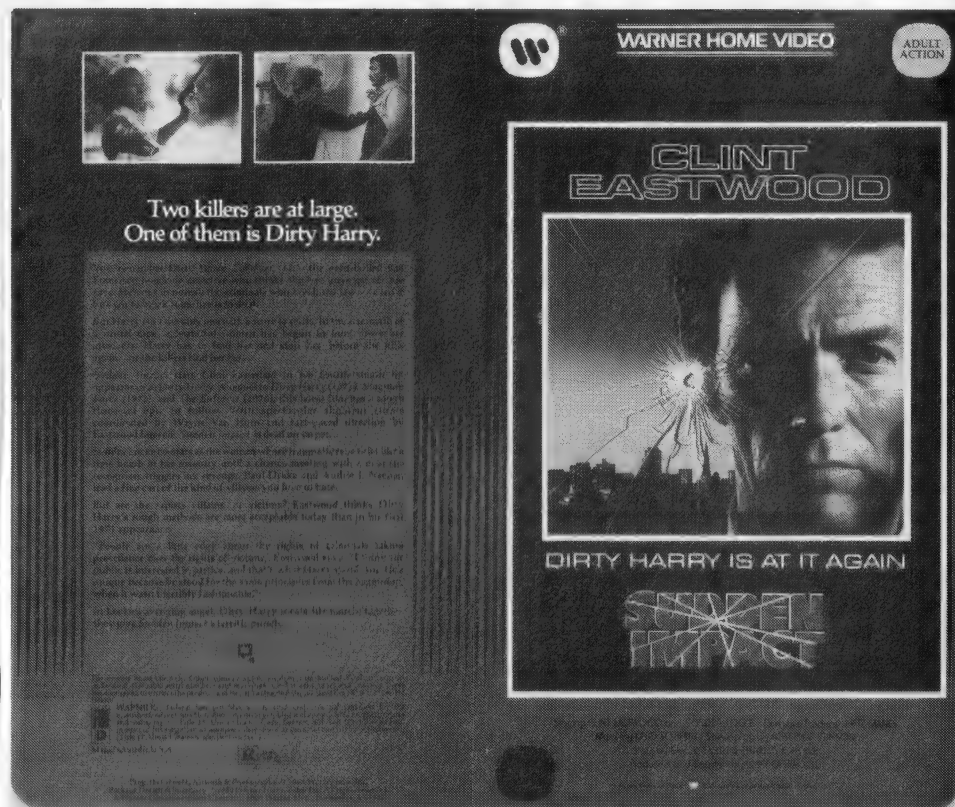
EDITORIAL

Being an editor is a lot of fun. It's also a lot of hard work. Then again, to be an editor I think you have to find hard work fun. (Maybe you have to be a bit of a masochist as well!) One of the problems I find is that I miss a lot of movies and TV shows I'd like to watch because of impending deadlines—perhaps an article falls through, and I have to hit the typewriter with a filler piece, or something, and a planned visit to watch a movie never comes off.

Thank heavens for video recorders. I have to confess that I'm very much addicted to them, and find them invaluable, especially in my line of work. Apart from recording various movies and shows for later notes, I can borrow videotapes of the movies that I missed when they were on general release, and watch them in the comfort of my home, with a glass of wine and a select audience (i.e. my wife, Nan, and perhaps a few good friends). You can watch as much as you please, take breaks, make a cuppa tea (English habits are hard to break!) or whatever.

More and more material is becoming available on video, and more and more shops are opening to loan them out. I can see that the video industry is definitely on the upswing, and can picture a time when the video could even replace TV shows and cinema seats. For example, if I want to go and see a movie, my wife and I drive out to a cinema showing a film I want to see (if there are any on general release that look appealing); we then pay \$4.50 each to get a seat. If we're lucky, there are no noisy kids, smokers or people talking throughout the film anywhere close to us. (If we're really lucky, they turn the heating on in the winter and the air-conditioning on in the summer, not vice versa). Then we sit through disco music while we wait for the film to start.

When the film is shown, usually the



noise balance is wrong. Then someone ahead of you asks "What did he say?" or "What's happening now?". Maybe I wonder the same. After the film is over, it's a drive home again. If you're hungry or thirsty during the film, you have to pay extravagant prices for food or flat soda. (No wine or tea... urg....)

Contrast the video tape. I can walk to my local store and take one out for less than \$3. I can watch it in the convenience of my own home, and maybe even see it a second time without paying again if it's really good. If it's *really* good, I can even buy the tape for about \$40, and see it as often as possible. Food and drink are excellent, cheap and just right. Company is select and enjoyable. Sound is perfect, and if you miss a line, you can go back and get it again.

Now, seriously, which would you prefer?

Let's face it, the cinema loses on every count. The only advantage they have is that they get the films sooner, but that isn't really too great. With some films, there is only a few months delay between the cinema displaying it and the release on video. On every other count, the video wins out.

Cinema attendance has been falling for years. Increase in prices has been the main reason, but the standards of some of the films are surely to blame. Who wants to pay over ten dollars (or pounds, or yen, or whatever) to see a dodo of a film? When you can pay three dollars and see it? I discovered that *Blade Runner* stinks without standing in a line or sitting through it because I had paid for my seat. On the other hand, I discovered that *The Last Unicorn* is delightful and watch it as frequently as I like for a modest price.

The days of the movie house are





## Superman vs. the king of computerized crime!

In mortal enemies, the Man of Steel has no match. Even faced with a trio of sinister, super-powered villains from his home planet, Superman saved the day. But can super-strength stand up to the diabolical circuitry of a criminally insane computer?

*Superman III* reveals the answer—and adds a third all-star chapter to the amazing adventures of America's favorite movie hero.

After the spectacular storytelling of *Superman* and the epic confrontation of *Superman II*, director Richard Lester and screenwriters David and Leslie Newman faced a super challenge: how to top the success of *Superman*'s first two hits.

Enter Gus Gorman (Richard Pryor), a genial half-wit who just happens to be a natural-born genius at computer programming. In his hands, a computer keyboard turns into a deadly weapon...and soon, Superman faces the microelectronic menace of his career.

Christopher Reeve returns again in the starring role, which brought him well-deserved fame. This time, he deepens the human angle of his character as Clark Kent meets his old flame Lana Lang (Annette Bening) at a Smallville High School reunion. And when Superman turns into his own worst enemy after exposure to a chunk of counterfeit kryptonite, Reeve pulls off both roles with equal credibility.

*Superman III* also pulls off its own share of incredible special and optical effects—including a frozen lake sailing through the sky to douse a chemical plant fire, Superman's jet-fuel-and-Hyde dual in an automobile graveyard, a video game of life and death against real guided missiles and Gus Gorman's dazzling four-story psychotic computer.

You'll see all this and more—in welcome to a front row seat for Superman's fastest, funniest, most fantastic film yet!

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CHRISTOPHER REEVE

Color / 125 mins.

ALEXANDER SALKIND presents  
CHRISTOPHER REEVE • RICHARD PRYOR  
"SUPERMAN III"

11/20

JACKIE COOPER • MARIE MCLEOD • ANNETTE BENING • JIMMY HESS • PAMELA STEPHENSON • ROBERT WATSON

and MARSHALL BRADEN (story line) • RICHARD PRYOR (story line) • RICHARD PRYOR (story line)

Screenplay by DAVID and LESLIE NEWMAN (executive producer) • RICHARD PRYOR (producer) • RICHARD PRYOR (producer)

Directed by RICHARD LESTER • by ALEXANDER SALKIND and RICHARD PRYOR

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surely numbered. I can see that within our lifetimes we will reach the death of the cinema as a public sport. Instead, new movies will be released onto videos directly, for home enjoyment. If this is done well, there will be no loss of profit for the movie makers, but a shift in the viewing pattern. Instead of visiting the cinema, people will visit their video stores and rent a movie. (It will be a great convenience to movie reviewers, too, to sit at home and review the latest movie instead of having to head to a premiere; of course, I can see that a few gala performances could fizzle a little in the home....)

Video must surely be a great step forward in entertainment. For one thing, rating of movies will probably become obsolete, and probably the stigma of watching various movies. (Have you ever been the only adult in an audience watching *Alice's Adventures In Wonderland*? Talk about conspicuous!) Videos must be the most welcome event in the history of entertainment for most people—except owners of cinemas. Still maybe they could open a video rental agency instead?

There are of course other advantages

to the video recorder. I don't mean merely watching one channel and recording another to watch later (I find that there is rarely enough good TV to warrant watching even one channel at one time), but of recording good shows to rewatch later. Maybe it's my tastes, but it seems like all of my favorite shows get cancelled and never repeated. Last season, I was enjoying *Voyagers!*, *Bret Maverick* and especially *Wizards And Warriors*. Guess what disappeared into TV oblivion, without even the benefit of repeats in most cases? Thankfully, the video has kept me a few episodes of *Voyagers!* and *Wizards And Warriors* for later viewing.

Now there is another field for the enterprising video manufacturers. How about releasing tapes of various TV shows for us? I know of one firm marketing the *Lost In Space* pilot and the "Dial A Deadly Number" episode of *The Avengers*, but that is about it. How about some episodes of other shows that are sadly missed? (*The Man From UNCLE*, *Rawhide*, *The Prisoner* or even *Howdy Doody*?) I can see a market for such shows amongst collectors and general viewers. Maybe the

availability of good television from the past might spur on the producers of present shows to increase their standards a little. Let's face it, there is a lot of room for improvement. Even *The A-Team*, the best show on TV at present, goofs up occasionally. (Last night's episode as I write this had a helicopter crash into a cliff, and everyone walk out unharmed... Okay, the show is fantasy, but that's pushing it too far. And they ripped an entire sequence off from *Diamonds Are Forever*.)

The video film and recorder can only serve to improve standards and to increase the average person's entertainment. It seems to me that the people that it upsets, such as the TV companies and the film companies, should stop complaining, and take advantage of it. For example, who would bother buying bootleg copies of *Return Of The Jedi* on video if they could get the real thing at a reasonable price? Maybe the companies and the FBI are dealing with the symptoms and not the disease—why not take advantage of the system instead of attacking it? Undoubtedly the video is here to stay, so it makes sense to get in there with it.

# The Cheeseboard



By Jean Airey

By the end of 1983, Chicago had hosted more Doctor Who conventions in one year than any other city in the world. That may be a questionable accomplishment, though. There's a saying about "going once too often to the well." As the Doctor would say, "Time will tell."

August, 1983 saw the "Twentieth Anniversary Celebration", presented by the Chicago Comicon group (The ones who sponsored *Panopticon West* 1982). Luckily for the attendees, this was *not* another one like that! (For those of you who are new to this magazine, *Panopticon West* 1982 saw over 5,000 people jammed into too little space and all trying to see the same thing at the same time. As this July spectacle was accompanied by the total collapse of the hotel air conditioning, this con is often referred to as "Sweat-con".)

Connie Faddis and I had flown to Chicago on Thursday, planning to get settled in before the con started on Friday morning. The hotel (The Sheraton O'Hare) took a little more settling in than I normally require. I think that it was designed by the same person who designed the minotaur's maze. One section rose, the rest sprawled, and it was all somehow interconnected through rabbit warrens and cubby holes which led to the actual meeting room area we'd been given. We also were not the only people having meetings in the hotel. We were sharing the facilities with a reunion of a large WWII Infantry outfit. At first it seemed that the peculiar arrangement of meeting rooms would work to our mutual advantage. Our rabbit-warren rooms were not in *their* meeting areas. But by Saturday night (and their party



Doctor's Birthday Party Erika Rauscher (L) and Val Verse (R) talk to Anthony Ainley. ©1983 Panopticon West.

affairs), their meetings were overflowing into "our" areas. There weren't any major problems, although late Saturday night I watched one of the younger "security" people from the con let a very elderly, very squiffed gentleman wander into the (not-full) video room. He noticed me and said, somewhat tearfully, "What can I do? He's old enough to be my grandfather!" Well, no harm done, but I suspect we provided many hours of conversation for our "neighbors".

The con guests were Peter Davison (The Fifth Doctor), Janet Fielding (Tegan), Nicholas Courtney (The Brigadier), Ian Marter (Harry Sullivan) and John Nathan-Turner (Producer). The word had already filtered through to America that Peter Davison had decided to leave the show after finishing his third year as The Doctor, and the ensuing questions about who the next Doctor would be were rampant.

A British newspaper had already proclaimed that Brian Blessed (*Flash Gordon's* Prince Vultan, *I, Claudius's* Augustus) was the new Doctor Who. John Nathan-Turner promptly shot that notion down in his first appearance, to wit: "I would like to announce that the new Doctor is *not* Brian

Blessed. There is also no truth to the rumor that I'm here in Chicago to interview Carol Channing for the part." And that was all we found out about that!

Both Peter and John spent the weekend reanswering the question as to *why* (really) Peter was leaving. And the answer was always the same: He wanted to move on to different roles; he'd *never* planned to stay a long time. As far as the accuracy of the latter part of the statement, it is certainly true that as long ago as his very first appearance at an American Convention—*Panopticon West* 1981, in Tulsa, Oklahoma, before he ever appeared as the Doctor—he was saying that he only planned to stay *two* years with the role.

Peter Davison and Janet Fielding flew in from filming (taping?) in England Friday—arriving in Chicago late Friday evening. Good old O'Hare airport struck again though—at the end of an otherwise uneventful flight they had to sit in the plane on the runway at O'Hare for an hour and a half waiting for a vacant berth to pull the plane into before disembarking. Coupling a frustrating wait with a long plane trip and jet lag would cause most people to reveal all their Mr. Hyde characteristics. Peter and Janet, though, were





perfect Dr. Jeckels—kind, warm, friendly and in surprisingly good spirits.

JNT's birthday is August 12th. Please note that, folks—for all of you who have been sending him cards on December 8. Either the British or the Americans write their dates backwards. 12/8/47 translates to American as August 12, 1947. There was a get-together of the con staff and some others to celebrate it. The Con organizers didn't feel that they could ask *everyone*. It turned out to be great fun; JNT turned up and was delighted to find many of the partygoers *also* wearing Hawaiian shirts ("My, but you have good taste," he remarked). To our surprise, Janet Fielding came along with him. This after the flight and wait and appearance! I must say that I have

never seen anyone fit in so well so *quickly* with a group of American fans. Her wit was quick and sharp—but friendly. The thought of projecting an "image" seemed to be the last thing on her mind. And she wasn't acting a part—the lady was tired. I'd venture to say that she had walked past the point of *feeling* tired and was running on nerve and excitement. *Is* she like Tegan—that brash, mouthy Australian we've grown to love? Certainly more alike than unlike if it comes to spunk, spirit and strength! After JNT opened his gifts—seeming to appreciate them all—Connie and I and the rest of the Renegades left. The party went on long after that, leaving some of the attendees a bit worse for wear in the morning.

The convention seemed to be running rather well—not an enormous crowd

(for Chicago); certainly not over 2,000 on any day. That it was running as smoothly as it was would have seemed due to some very competent Chicago area DW fans (Jean Sellar, Kim Horton and Melissa Clemmer—to name three), but by Saturday afternoon a peculiar miasma seemed to be floating around. It was called "Security".

Now I've been around cons and people for a long time, but it doesn't *take* a long time to realize that certain types of titles give certain types of people funny ideas. There's a saying among convention people that the *last* person you want to work security is the one who volunteers. I've received letters from people that run: "I'm 6' tall, weigh 250 pounds and like throwing people around. I want to work security." Certainly it is never a good idea to have several security "heads" and to equip every volunteer with a black t-shirt and a "security" badge, which seemed to be what this con was doing.

Now if Security does its job, someone should feel *secure*, right?

There are, I know, American Actors

(Above) 20th Anniversary Con, Chicago, Aug. '83, JNT's Birthday Party—and the reunion of the Hawaiian shirts. (Below) British Fantasy on Display at Constellation. (Right) Constellation Blake's 7 table. ©1983 Jean Airey.





who *need* to be surrounded by hulking bodies in order to feel safe. At some of the early, multi-thousand Star Trek Cons, the sheer mass of people necessitated a protective approach to the guests. And, to be sure, there are times when a group can get out of control and needs to be protected from itself.

None of these situations were the case at this con.

Several of the guests (if not all) felt perfectly capable of taking care of themselves, and, if they wanted to, to get out and meet the fans without having to be bodyguarded (not just escorted, mind you—surrounded by a mini-platoon!). JNT, in particular, does not like to see young fans get their ribs punched in because they want to come up and talk to him. (And that did happen to one young fan.)

While I can see the need to keep the hallways clear in the hotel, it certainly wasn't necessary to keep barking "Stand against the wall," to the people *inside* the large autograph room. At one point a con member snapped back, "You want us to put our hands against it and spread our legs?"

It was not pleasant to be standing in the hall with some friends (not blocking the way) and be pushed aside by a platoon leading one guest somewhere, and then be glared at by them as though we had obviously been lying in wait to pounce on the guest for some strange, nefarious purpose.

The atmosphere between the visible con staff (the black-shirted Security people) and the con members (everyone else) was very tense from time to time—and it hadn't been to start out with. Now they say that people often react because of the way that they are treated—what sense does it make to treat people as though they were a bunch of mindless, stir-crazy baboons? That nothing happened is a commendation to the members of the convention, not to the way the security was run.

In spite of all, the guests were charming and obviously enjoyed being together. Besides the "stars", long-time Doctor Who fan and general sf trivia expert Eric Hoffman had brought his



Constellation Australia Bids for the Worldcon in 1985. © 1983 Jean Airey.

slide/tape show which everyone enjoyed tremendously.

Because of the crowd, the lines for autographs were very long, and not everyone got all the autographs that they wanted. I really felt sorry for the young woman who came in very late Friday night. She'd driven over 250 miles—and had to make a return trip immediately, but she wanted to get Peter Davison's autograph. Unfortunately, by the time she arrived the very last autograph line was closed, although Peter was still signing. The Security people were very nice, though. They let her stand in the door and watch while one of them took her autograph book in to get it signed. Sweet.

It's also a famous saying that eavesdroppers never hear well of themselves. *That* isn't always true. On the last day of the con, at the end of the day, I overheard two fans talking about our club fanzine, *Zeta Minor*. In the second issue (now out-of-print), we'd printed a vignette by Erin Soderquist in which she described a young woman who, feeling very much at outs with the world, sits through a cafeteria lunch stubbornly immersed in her book, totally ignoring the attempts of a very friendly stranger to talk to her and cheer her up. Just as he's leaving the dining area, she looks up to realize that it was the Doctor. The fan I overheard talking told her friend that the story had really struck home to her. She had read it and realized that she often behaved like that! And, while she certainly was not ever expecting to "meet the Doctor", she decided that maybe she'd been missing out on



something by getting moody and locking herself off from everyone else. She said that she'd changed her behavior—because of this little story, and was really enjoying herself much more. Now, fan fiction isn't usually credited with moving the world, but it's nice to know that one fan's imagination can "strike home" to another fan. Congratulations, Erin!

Some final thoughts on the guests: Do you suppose that there is some magic associated with being on *Doctor Who*? I know that it's been a long time since the episodes some of the guests were on were made, but they really have not seemed to age. Ian Marter looks *younger* than Harry Sullivan, and Nicholas Courtney shows some signs of the passing years, but not much! On the final panel, during the questions Peter Davison and Janet Fielding got clowning around. Someone in the audience had asked her to do the "Mara laugh"—and she was having some trouble remembering how she had done it. Peter was offering to help....(some help). We got Janet laughing, but the Mara never appeared.

I'm writing this in late October, and am planning on going to "The Ultimate Celebration", or, as one group is calling it, "Mammothcon" in Chicago in November. They have over 20 guests coming, including all the living Doctors. It's being called "Longleat West" too—that is not a title to recommend it to me; I was at Longleat. It should be interesting to see just what is going to happen at another Chicago Convention; they're certainly never the same!



# HITCH-HIKERS

## GUIDE TO

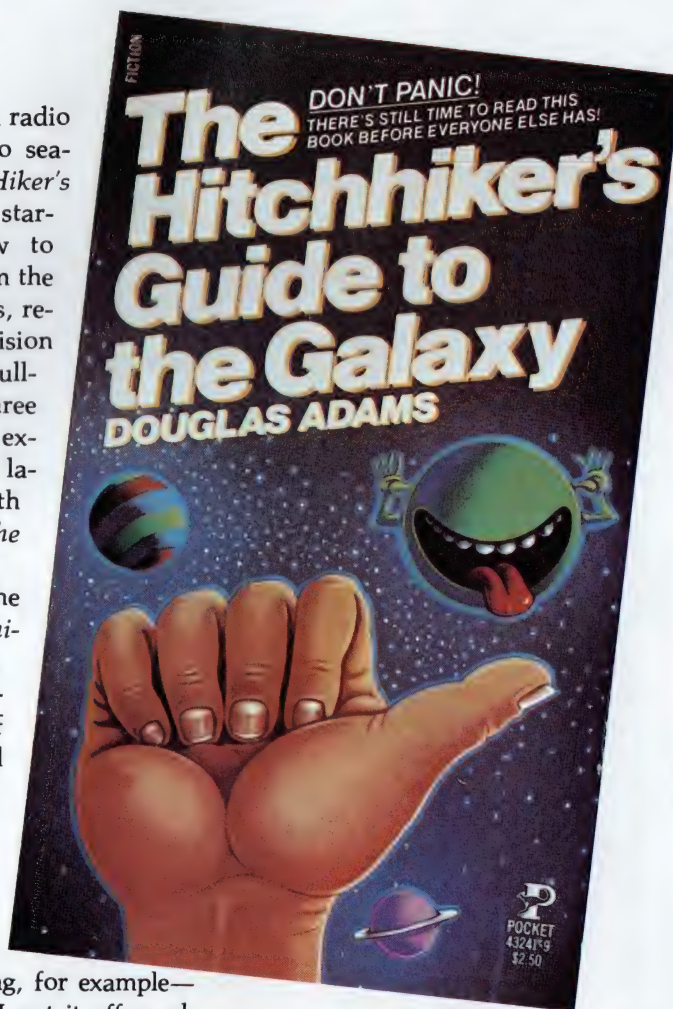
### DOUGLAS ADAMS

By Neil Gaiman

Douglas Adams is a radio phenomenon; his two seasons of *The Hitch-Hiker's Guide To The Galaxy* started small, but grew to amazing lengths. From the radio, it leapt to plays, records, books, television and shortly into a full-length movie. The three books continue to sell extremely well, and his latest book, written with John Lloyd, is *The Meaning Of Liff*.

The third book of the series, *Life, The Universe And Everything*, was felt by many people to be the worst of the three, so I asked Douglas about this.

"Well, it *does* have some of my favorite passages in it—where Arthur discovers how to fly, by aiming at the ground and missing, for example—but it's patchy. First, I put it off much longer than I should have, then I had a huge domestic crisis that knocked me for six and I couldn't think of anything funny to save my life. I was at the point where I wanted to leap off cliffs. Then half-way through I had to go to the U.S. for a month's promotional tour... What is amazing about that book is that it ever got written at all, and was as good as it was. But, as you say, it is patchy, simply because it was written under circumstances I wouldn't want to have to build a bookcase un-



der, let alone write a book. I don't really know what to say about it. It's difficult when you know it's not your best, and you can't go around saying, 'I'm sorry; it isn't as good as it could have been'. But it nearly was. One more pass through the manuscript and it would have been."

He paused, and then added, "You know, at some point in the future, when the fourth book's been written and the film and everything's been done, I might look at all four books

and see if I can't rewrite them all."

He had other troubles with the third book—mainly connected with plot. "You see, with the earlier books I'd given up trying to plot in advance, as it never ever followed what I'd laid down for it. And when it does it isn't funny. So I just abandoned structuring in advance. But my struggle between structure and substance reached a pitch in the third book, as in it I had a very detailed plan of the logical structure of the plot, but virtually *none* of that got into the plot. I *always* go off at a tangent, but whereas before I'd follow the tangent and go on from there, this time I was determined to go back to the plot each time, and all the tangents remained purely as tangents. That's what gives it that rather bitty feeling. I keep yanking the story back to where I'm going, even though it hasn't shown any predisposition to go there... But every time I yank you back to the plot, I don't tell you what the plot is. I think I must be a very strange person," he added, and laughed.

#### HOLLYWOOD

For most of 1983, Douglas had been working on the screenplay of the *Hitch Hiker* film. He started in Los Angeles, but gave up and returned to Islington, London.

"The Hollywood experience conformed far more to the experience everyone said I was going to have than to the one I said I was going to have," he explained. "I was so naive, and I fell afoul of all the clichés of Hollywood. I decided a long time ago that I wasn't going to do a screenplay of *Hitch Hiker*





Ford Prefect (David Dixon) and bemused earthling Arthur Dent (Simon Jones) in *The Hitch-Hiker's Guide To The Galaxy*. ©BBC

as I didn't want to have to drag it through another medium. I felt in danger of becoming my own word processor. But when I was in Hollywood with John (Not *The Nine O'Clock News*) Lloyd writing *The Meaning Of Liff*, I was approached by two people I got on very well with—Michael Gross and Joe Medjuck. Gross was originally an artist and designer on *Harvard Lampoon*, and we got on very well. I thought, 'Well, this could be fun!' I was seeing all the extraordinary things they could do with a computer. So I said, 'Let's do it!' and I moved to the U.S. But Mike and Joe both work for a guy named Ivan Reitman—one of the big independent producers, he did *Animal House*—and there wasn't, shall we say, the same rapport between Ivan and myself. I hated L.A. And I had a slight case of *farnham*—that's a word from *The Meaning Of Liff*, and it's the feeling you get about 4 pm on a Sun-

day when you haven't got enough done. So we agreed to disagree and I came back here, where I'm rewriting the screenplay. I feel a lot more in touch in England, and I'm trying to get it done to my satisfaction. The first draft I did in L.A.; I was trying to meet Ivan half-way, and I wound up with something neither of us liked.

"He kept objecting to the sort of stuff that I'd put in, which is like buying chocolate chip ice cream and then complaining about the little brown bits."

## THE END?

He's a little vague about what he'll do when (and if) he finishes with *Hitch Hiker*. "I'm half-inclined to look at other genres," he suggests. "I've done the sf genre—although as I've said before I never did set out to parody the sf genre, and I'm not an sf writer. I've

just used the devices and trappings of sf to talk about other things. Kurt Vonnegut did that; he started with one or two ideas he wanted to convey and happened to find some sf ideas that suited his purpose. Not that it's fair to compare me with Vonnegut. A much stronger influence on my writing is P.G. Wodehouse, but nobody ever notices that, as he never wrote about spaceships.

"I sometimes think that I'd like to do a detective story—not as a parody, but to use those conventions to do something else. Then again, I suppose that people could say 'Well, why don't you do something else directly?' I'd feel very nervous about doing that—I always have to dogleg around to go somewhere."

## DOCTOR WHO

One thing that he did do away from





*Continued on Page 62*



# COSTUMES



To make a winning costume for major conventions, the costumer needs time, money and a boundless imagination. Old Christmas garland can become a sparkling gown of gold. Chenille hobby stems can be bent into a forest crown and trimmed in small lights, bringing Oberon to life. A costumer must suit the costume to the wearer's body. Her friends and constant companions are feathers, glitter, fur, padding and a trusty hot glue gun. Imagination and skill brings all those parts together, causing a ripple of "ahhs" through the audience as the contest begins.



Pictures on this page are winners from Constellation WorldCon in Baltimore, Maryland. Above is Winnowill—Best Comic Character, worn by Sara Berger. (Right) "Sunrise Of Mercury", the Most Beautiful Solo, worn by Janet M. Wilson.

Other Constellation winners were:

In the Journeyman Division: Len Kaminski for "Eric the White Wolf"—Most Authentic. Even Schwingel, Thalia St. Louis, Sherry Katz and Gretchen Van Dorn for "The Seasons In Review"—Most Humorous. John and Dorsey Flynn, John Garrity, Daniel Coggins for "Forbidden Rendezvous"—Best In Class.

Master Division Awards: Kathryn Mayer, Patti and Philip Mercier for "The Time Tripper"—Most Beautiful and Inventive. Kathy and Drew Sanders "King and Queen of Wands"—Most Graphic. Karen and Kelly Tuner, David and Mary Ann Meyers, Dianne and Rusty Dawe, Brian Mix and Nathalia Quirk for "Turn of a Friendly Card"—Most Beautiful Presentation. Barb Schofield, Martin Miller, Caroline Julian, Richard Hill, Barb Dixon, Serge Maillous, Byron Connell, Elysia Garver, David E. Schnyer for "The Demon Lords Of Darkness"—Best In Class.

Recreation Division Awards: Greg Canter for "Robert"—Best Comic Character. Susan Evangelidi for "The Martian"—Best TV Presentation. Debra Hicks and Kenneth Hillyard as "Raven and Captain America" (Captain America costume by NMP's own Cynthia Broadwater)—Best Marvel/DC Team Up. Lynn Langer and Brian Storck for "Death Star Guards"—Star Wars (Tie). Wendy Ross for Princess Ardala"—Most Beautiful. Richard Willett, Londo Massey, Bruce Rauscher for "Pig Guard, We Quay and Luke Skywalker"—Star Wars (Tie). B. Krebs, T. Knapp, A Varesano and J. Yasner for "Return of the Jedi"—Star Wars (Tie).

Matthew Brady for "Godzilla—Best in Class.

Contestants' Choice Award: "The Turn Of The Friendly Cards" K. Turner and Co.



# PLAIN ENGLISH

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Tampa, FL 33612

## NOT A JNT FAN

Dear Fantasy Empire,

The moment I opened the cover of the *Fantasy Empire Summer Special*, I knew it was something special! The picture of Dr. Who, Brigade Leader Lethbridge-Stewart and the Ambassador of Death is super. This proves that John Peel does not just write great articles—he draws great pictures!

The interview with Terrance Dicks was priceless, as was the article on "Dalekmania". One thing that bothered me was Jean Airey's written sympathies of the current producer of *Doctor Who*.

The current title sequence is a crumby way to start off a (now crumby) show. After seeing the 19th season my short summarization goes like this: "Castrovalva"—Not only did this one have long scenes of calmness between the tension (a real no-no for *Doctor Who*!) but it also had no Universal Threat. The only thing in danger was the Doctor's life. "Four to Doomsday"—By the time the story is half over, it is obvious that it is going nowhere. Therefore, near the end, some daft explanation comes up for what's been going on. "Kinda"—A surprisingly good and symbolic tale of cycles of civilizations and interior infiltration. "The Visitation"—An abominable story about an Earth invasion in the 17th century. Mindlessly simple for a show boasting episodes like "The Invisible Enemy" and "The Armageddon Factor". "Black Orchid"—Perhaps the worst *Who* of all. It makes "Robots Of Death" look like a sci-fi masterpiece. You have to see this to believe it! "Earth-shock"—If you thought "Revenge of the Cybermen" was bad, think twice. Besides an insipid flashback of past stories, there is even a reference of the Cyberleader knowing the Doctor. If you like *Buck Rogers*, you'll like "Earth-shock". "Time Flight"—I know it's wrong to judge a show by effects but

the special effects in "Time Flight" are laughably bad. The story is pretty good, but don't you think the villain could have acquired a more interesting way of getting slave labor?

One thing all *Doctor Who* fans should have observed by now is the atrocious incidental music in all Nathan-Turner productions (Simpson, where are you?).

Please publish this letter so I can see how other fans react to it.

Avid F.E. Reader  
Charles Hackenyos  
Philadelphia, PA



John Nathan-Turner with a Fan

Many thanks for the kind words—though I feel that Stu and Doug are doing a far better job of the artwork than I ever did!

I'm not sure that I can agree with all of your comments on the show and John Nathan-Turner. I feel that he has worked hard to bring the show back to the standards that they once had—though whether he has succeeded is obviously dependent on your viewpoint. Having only seen the last Baker season that he produced, I can only say that I was most impressed

with it. Mind you, he did get rid of my pet hate, K9! As for "The Invisible Enemy" and "The Armageddon Factor" being classics, I suppose this shows how different people look for different things in the show. I loved "The Robots Of Death" and hated both of the stories you mentioned as classics... Obviously, there are people who agree with one or the other of us, and *Doctor Who* is quite big enough to encompass both types of viewers.

## FANTASY EMPIRE CONVERT

Hi There! My name is Kim Hoffman, and I have a feeling we are going to get to be much better acquainted. I am one of the most difficult people to buy Christmas gifts for because of the things I like. A friend of mine found your magazine for me, and believe me, I was shocked. I have never seen a magazine like yours. I have been a *Doctor Who* fan for years now, and when she gave me this magazine, I screamed!

This is wonderful. There are so many wonderful pictures and articles. I looked through the magazine at least ten times before I actually read it! You were wondering if there was anything you could add to make it better, well, I would think that you could make it all *Doctor Who*, but that's asking too much. What I would like to know is what's going on with the *Hitchhiker's* cast and if there is going to be a continuation to the series.

Best of luck in years to come!  
Kim Hoffman  
Bear, DE

Many thanks for the kind words. I understand at the moment that BBC Enterprises is considering a purely *Doctor Who* magazine for the USA, based on the sales of the show. Until something more definite arrives, Fantasy Empire will remain the only real



coverage of the show for over here. But we think that we put enough Who material into each issue—don't forget that we are also trying to cater for fans of other shows, as well as movies, books and so forth!

Onto Hitch-hikers' Guide. At present Douglas Adams is working on the movie version of the book/record/radio/TV series (next is a comic book, I guess!). We will soon be covering the making of the TV series, so keep your eyes open for it....

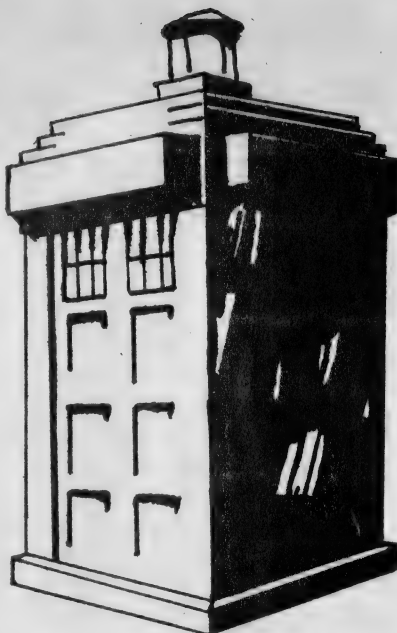
### SAVE OUR POLICE BOX

Dear Fantasy Empire:

As you might be aware, the BBC has made the decision to dispense with the blue Police Box as the outer shape of the TARDIS. This, I believe is a bad mistake and potentially detrimental to the future success of *Doctor Who*.

The famous Police Box is bound up in the tradition of the programme. It is a reflection of the eccentricity of the Doctor and a mark of his personality. It has become too much a part of *Doctor Who* to eliminate now, after 21 years. In a series that is constantly changing, and even becomes totally different from what it had been every few years, the TARDIS has been the one—and absolutely necessary—element of stability; an anchor to the programme's past and a link through all the years and Doctors.

I do not intend to sit still for this, which is why I have written this letter. As you know from the example of Bjo Trimble's famous and successful effort to save *Star Trek* for a third season about 15 years ago, the power of a massive letter-writing campaign is tremendous. I am organising such a campaign in the hope that the amount of mail to the BBC will reach avalanche proportions and will change a few minds. I need help, and so I call on you because I believe that you care enough about *Doctor Who* to take a stand and also, that you are in the best position to help get this effort off the ground. If you are interested, you can make a start on your own. Write back if you are interested in helping me. Spread the word about SAVE OUR POLICE BOX. And if you know anyone in England—



*Is the Police Box an endangered species? ©BBC*

### WRITE THEM IMMEDIATELY!

It is most important that there be no delay. The end of the Police Box will most probably occur during or at the end of the 22nd season. At the time of writing, the BBC are still involved with shooting of the 21st, so fortunately there is ample time. With luck, we'll be able to marshal *Doctor Who* fandom in such proportion that this unfortunate decision will be reversed and that grand and battered blue box will remain. I will write with advice on strategy and whatever news is received from the BBC.

I hope to hear from you soon.

Patrick Degan  
SAVE OUR POLICE BOX  
4641 Gaines St.  
New Orleans, LA 70126

*I, like Patrick, feel that changing the shape of the Tardis would be a fatal mistake. It seems to me that there must be many, many more viewers out there who feel the same way. If so, I urge you all to write in to the BBC and let them know how you feel. The address is:*

John Nathan-Turner  
Doctor Who Production Office  
Television Center  
Wood Lane  
London W12 7RJ  
England

### SPOTLIGHT ON THE ULTIMATE CELEBRATION

Dear Fantasy Empire:

I attended the Spirit of Light *Doctor Who* "Ultimate Celebration" Convention in Chicago on November 26-27, 1983. Need I say more? Yes! A lot of DW fans left the Hyatt Regency with a bitter taste in their mouths. We should examine exactly *why*.

My group arrived two days early. A 100-member security team in suits or dresses were seen regularly monitoring pre-convention conditions. Guests could be observed entering and leaving the restaurant in a leisurely fashion. The weekend looked promising—until I took one look at the schedule and knew disaster would strike early Saturday morning. Major events were scheduled too closely together and/or followed immediately in the same room or area by another major event. The "security party" was held Friday night *before* the convention; some security personnel were AWOL by dawn, most by Sunday morning.

Registration was the "ultimate disaster". Fans lined up before sunrise as usual at larger cons. Yet there was no indication where the line should begin. As the line quickly lengthened, one security person (Scott K.) said that they would worry about the mob "later". Preventive measures right then could have saved the day. "Later" turned out to be registration time when they unwisely channeled the front, middle and end of the line simultaneously down a hallway. As those who had waited patiently at the front of the line for three or more hours saw the end of the line become the first, I knew we were headed for a troubled weekend.

Many staff members were rude with comments like, "You had the choice not to come." One security person pulled leaves from the hotel plants lining the balconies. The "stewarts" (gofers) as well as the "security" people were ignorant of instructions up to the last minute while others were given conflicting information. But there were a few who tried their hardest in an almost hopeless situation: Simon Garcia (who helped a few fans return home



with at least one Doctor's autograph); Mimi (who knew how to keep a line in line for the Cabaret act); Ken (who gave instructions and listened to complaints with kindly patience).

*Doctor Who* fans are usually the friendliest and most considerate bunch of people. Not so here. Not all blame can be placed on staff personnel. There were more "line breakers" than "line standers." Lines "widened" faster than they "lengthened." Security people would watch and turn the other way. Aggravated by the lack of management and organization, fans became quite hostile. During one particular confrontation, frustrated fans surged toward a door and crushed us against the wall. Two of my friends were so terrified that they had to be taken by security through an autograph room. At that moment I utterly regretted being associated with *Doctor Who*. Some fans were constantly shut out of autograph sessions while other greedy fans bragged on having six or more autographs from the same guest.

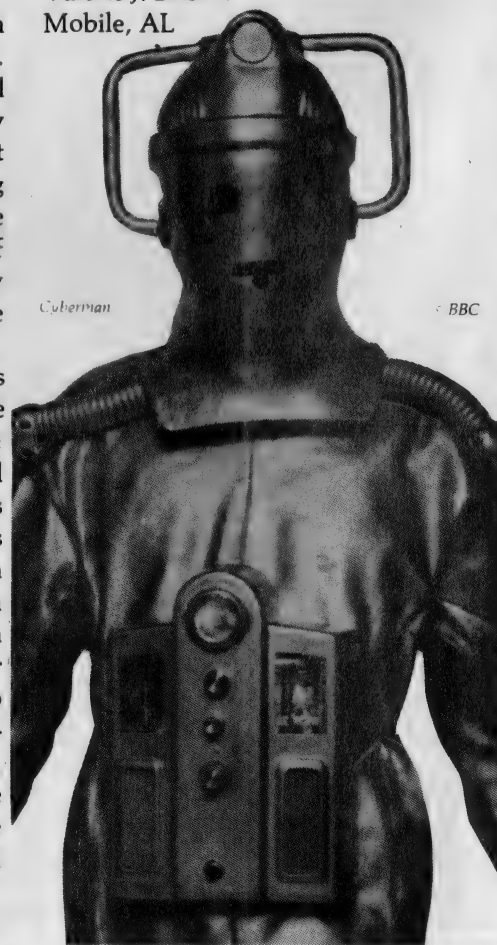
But there were other various incidents that restored some of my faith: the woman returning a dropped T-shirt; someone turning in an autographed \$17 book that was lost; two fans helping a little girl get Tom Baker's autograph in spite of their own frustrated attempts. The guests from England were marvelous. Elisabeth Sladen, Patrick Troughton and Peter Davison took time to comfort the two friends mentioned earlier. Fiona Cumming and her husband, Ian Fraser, were concerned and often asked me how things were going throughout the weekend. Tom Baker continued autographs way past the closing time.

No convention will ever be perfect. True, the number of people made things more difficult. But lack of proper organization and mismanagement (too many chiefs and not enough Indians) prevented this convention from being the success it could have been. Signs could have been posted on doors, flow charts could have indicated lining procedures, better scheduling could have been done, a ticket system for autograph sessions could have been utilized, etc.

HOWEVER—who would have dared

thought such an event could be possible? Despite the upsets and disappointments of the weekend, it was pure joy to witness all those *Doctor Who* people together in person on stage for the Grand Finale. I congratulate the organizers of this convention in daring to accomplish the near impossible by bringing all these DW guests together in one place at one time. Although it is too late to change what has already been, we can still cherish forever the good things. All in all, I'm glad I went to Chicago.

Valerie J. Bristor  
Mobile, AL



## MORE THAN DOCTOR WHO

Dear Sirs,

I am writing to tell you how much I like your magazine. Overall, I think it's fine. I like the fact that it's a monthly now and easier to find. The color photos are a nice addition. The interviews have improved in the recent issues. I prefer that those being interviewed speak for themselves mostly and that the interviewers not put in

their opinions so much. I like the information on merchandise, particularly books and fanzines, which I am interested in.

One show I'd like to see covered in some detail is *An Englishman's Castle*. I saw part of it on PBS a few years ago, and was very impressed. It's not been shown again, at least not locally, and there's very little mention of it.

The main point I like about your magazine is the *Doctor Who* coverage. I like the season guide, but feel that John Peel is putting too much of his own opinion into them. Much, if not most, of *Doctor Who* is subject to debate and disagreement. For example, FE #11 and Douglas Camfield's interview. I disagree with John Peel's view of "Revenge Of The Cybermen" as one of the worst stories. Speaking of just the Baker years, I feel that others are far worse—"Destiny Of The Daleks", "Nightmare Of Eden" and "Horns Of Nimon" for example.

Peter Alling

*I was at a convention this weekend with Harlan Ellison, and he mentioned An Englishman's Castle as one of his own favorites. It does seem that it's time we looked into an article on the show.*

*As for my season guides and their opinions—well, I'm quite happy to hear diverging opinions on the subjects I mention. I don't expect to have everyone agree with my own views. Still, I add my opinions, as a long-time viewer and fan of the show, because I feel that simply stating the facts can't convey the feel of a show, and that opinions are important. How I feel about a show often reflects its success to others, also.*

*Whilst I'll gladly agree that the three stories that you mentioned are worse than "Revenge Of The Cybermen", I do feel that the latter has a terrible amount of flaws in it (for elaboration of this, see my season guide). Especially for those of you who were fortunate enough to see the earlier Cybermen stories, in which they were far more impressive.*

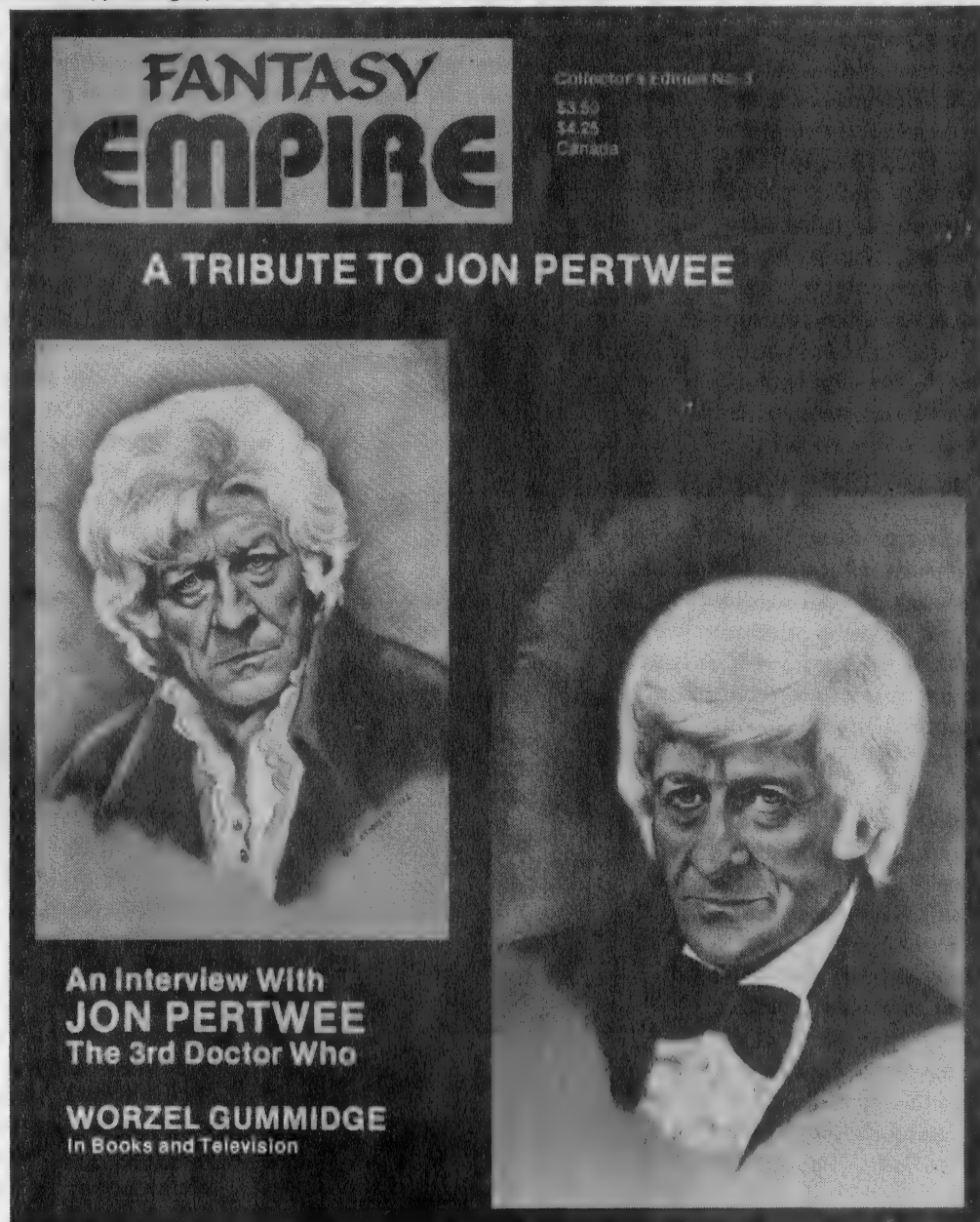
*What do the rest of the readers think? Anyone want to defend "The Horns Of Nimon" as great art?*



# The Very Best of FANTASY EMPIRE #3

## Spotlight on Jon Pertwee

The most spectacular issue of this extremely popular magazine ever published. When *Fantasy Empire* #2 covered the Fourth Doctor Who's career in an interview and brief overview the issue was an immediate and complete sell-out. Copies of the issue are offered by dealers for up to \$10. Now you can own the unique material from the second issue along with tons of new information, photographs and other related items of interest to fans of this very talented actor.



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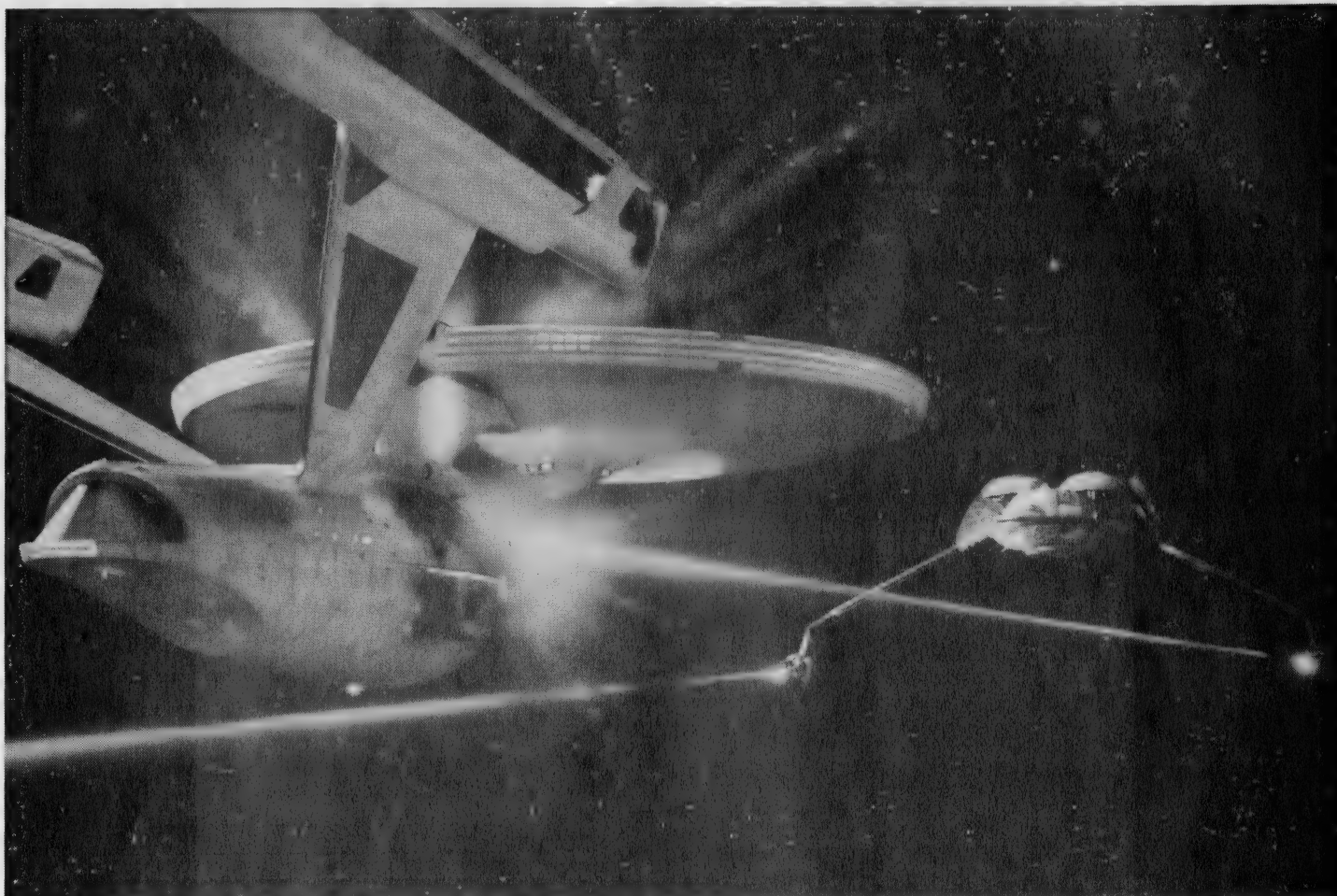
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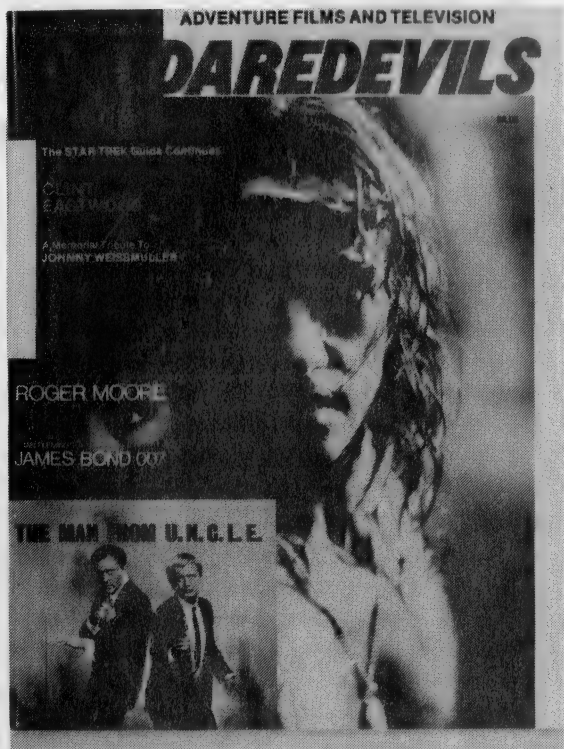
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# DALEK INVASION LONDON

By Jeremy Bentham.

Photos By Susan Moore



September 11th, 1983, Butler's Wharf on the South Bank of the River Thames. With its Victorian brick architecture, iron catwalks, dank dripping walls and maze of alleyways, the place is a film director's dream—an eerie, haunting place evoking ghosts of the past and not merely the ghosts of the dockworkers who had once serviced ships in this former center of commerce.

With a resounding crash, a wooden door from one of the warehouses is thrown open. A group of frightened and confused figures—some dressed raggedly in clothes that are not of this century—stumble into the half-light. Bemused, a tramp who is huddled in the doorway watches their flight towards the beckoning, illusory safety of the river. Even as the tramp watches two more figures emerge from the darkness of the warehouse. The instantly recognisable silhouettes of London policemen is at odds with the stubby machine guns both



are carrying. As one, the two bobbies raise their guns and fire. The harsh stammer of automatics silence the cries of the fleeing figures. The tramp too slumps, his body gaping with wounds from a policeman's gun.

"Cut!"

A level of normal chatter returns to the silent scene as the "corpses" rise to their feet. The tramp is vocal about the discomfort of the falling rain. Beaming out from under a rain-soaked cap, director Matthew Robinson seems pleased with the less than lethal shots his cameras have taken. Since he only has two film cameras instead of the normal five available for a studio shoot, the scene must be refilmed from a different angle. The extras once more have to face up to dying and falling into puddles as Robinson and the Production Manager take "one more from the top".

We are on the set of *Doctor Who*. Nineteen years earlier *Doctor Who* director Richard Martin used a similar setting to establish an image of emptiness and decay for the 1964 story "The Dalek Invasion of Earth". Now the Daleks are back once



Janet Fielding (Tegan) and Peter Davison (The Doctor) have fun with the Doctor's favorite enemy, the Daleks. ©BBC



again. This time under the hand of newcomer Matthew Robinson.

So far the Daleks have not been seen. The lethal cyborg creatures may be amongst the deadliest foes that the Doctor has faced on the screen, but in reality they are rather too fragile to stand up to falling rain. The four machines scheduled to appear in this shooting block are sitting safe and dry in the back of a BBC van parked nearby.

The presence of the lights and film cameras has attracted a fair-sized crowd, which swells appreciably as the afternoon wears on. Word gets around that "Doctor Who is here", and exuberance grows. Some are politely asked to move cars that are in camera shot, but the real problem is the traffic on the river.



## A BRIEF HISTORY OF THE DALEKS



### ON YOUR LEFT, THE TOWER OF LONDON... ON YOUR RIGHT, A DALEK....

The microphones are capable of picking up the sound of a coin being dropped. The Sound Engineer has to cope with boats passing by, and tourist guides yelling through tannoy systems: "On your left, the Tower of London; on your right..."

As the afternoon wears on, more and more rain arrives, making the task of the visual effects team that much more difficult. They ferry their equipment, including two "stunt" Daleks, in from a van to one of the warehouse buildings. Every so often as filming progresses, a figure can be seen dashing into the warehouse to call for quiet when outbursts of hammering and sawing intrude upon the

all-important silence needed for a shot.

One of the problems of television production that few people outside the industry are aware of is the occasional need to provide your own props. Normally you expect to find them "tailor made". Eric Saward's script requires one character to emerge from the warehouse and walk to a public phone box to make a call. Naturally, though the streets of London teem with red phone boxes, there isn't one near Butler's Wharf. The BBC Props Department comes to the rescue and a van backs into the aptly-named LaFone Street to deposit a ready-built, non-functional, phone box. Not unpredictably, the sight of a red phone box inspires the crowd to call out: "Oy, mate, you've brought the

The very first aliens that the viewers met on a *Doctor Who* journey were the Daleks from the planet Skaro. Skaro was a world destroyed by a neutron bomb explosion; it is apparently dead, but two races live on still. There is the beautiful humanoid race of the Thals and the mutated, evil race of the Daleks. These hideous creatures live within metal shells that enable them to move about and live, and have a hatred and fear for all races who are unlike themselves. The Doctor and his friends apparently destroyed the creatures, but the Daleks are not so simply vanquished....

A short while later an apparently simple trip to Earth lands them in the middle of a Dalek conquest of our planet. Thanks to the time travellers, the Daleks are again defeated, and the Earth freed from their tyranny.

By this time, the Daleks realise that the Doctor is their greatest foe, and they build time machines to track him down and execute him. But in a show-down on the planet Mechanus, the Daleks meet new foes, the Mechanoids, and the two forces wipe one another out.

When the Doctor encounters the Daleks the next time, they are plotting to conquer the Galaxy, and to use the dreadful Time Destructor. With a fearful loss of life, the Doctor and his friends survive a chase through time and space and defeat the Daleks on the planet Kembel.

The Doctor regenerates into a new body (Patrick Troughton), and the first foes he must face are the Daleks, dug out of a swamp on the planet Vulcan. Though they claim to be servants to humanity, they are plotting, as ever, to destroy and conquer.

Later, the Doctor faces the Daleks for the final time, when they try and distill "the Dalek factor", with the Doctor's unwitting aid. In a grand battle on Skaro, the Doctor makes some of the Daleks human, and civil war breaks out that destroys the Daleks forever....

But can a time-travelling race ever be killed? The third

*Continued on Page 64*

*Ring Around the Daleks with Strickson, Davison and Fielding. ©BBC*



**Continued on Page 64**





IT'S THE MAN, NOT THE MONSTER...  
HAMMER'S FRANKENSTEIN SERIES: PART II

## THE REVENGE OF

By Eric Hoffman

# FRANKENSTEIN

©Hammer Films

### II. REVENGE OF FRANKENSTEIN

Back in the '30s and '40s, whenever a chiller had a title with "Revenge" in it, it usually meant that the plot featured a 'heavy' using his creature to wipe out anyone who contributed to his (a) downfall (b) humiliation or (c) "betrayal". If he was particularly psychotic, the latter would take in practically everybody who didn't agree with him wholeheartedly.

With *Curse Of Frankenstein's* success a fact, it was obvious that Hammer would bring back Baron Frankenstein for another go at proving his ideas.

Wisely, Hammer brought its winning trio back together again (Cushing, Fisher and Sangster) with a film that not only avoided the problems usually attached to sequels, but is looked upon by many as the *best* entry in the entire series.

Unlike *Curse Of Frankenstein's* careful feeling-its-way aura that strikes one upon re-viewing it today, *Revenge Of Frankenstein* (1958) had its ground rules already pretty well worked out. Its plot was more tied together unlike the slightly fragmented feeling of *Curse*. With the use of color in its tales of terror a proven plus, Hammer apparently decided that 'gore'

was not needed to present the plot of its new chiller. The result was a film that did not truly rely on grisly visions, but more on characterizations, a larger field of action and a stronger script.

Taking up where *Curse* left off (Baron Frankenstein about to go under the guillotine), *Revenge Of Frankenstein* gives the Baron a last minute reprieve thanks to a bribed executioner and a dwarf (a trustee, evidently) who is assisting the Baron for the promise of being given a new body. To take the place of the Baron in his grave, writer Sangster substituted the prison chaplain. With Baron Frankenstein 'dead and buried', the plot turns to "vengeance". Not a murder rampage, but a cool, calculated, intellectual... and bloodless... revenge. A vindication, as it were, of his scientific theories. This time, however, Frankenstein intends to succeed where he failed in the past.

Sangster's story-line gave Frankenstein his first *really* faithful (and able, for a changel!) associate, one Dr. Hans Kleve (Francis Matthews). It also gave audiences a "monster" that was both sympathetic and terrifying... not for the gimmick of ugliness as in past Frankenstein movies, but for the changes that would occur as the film moved along.

Where the first film was a serious presentation of the Baron's efforts, *Revenge Of Frankenstein* managed to relieve the tension every so often with a touch of humor that grew from the script's expansion in scope. In *Curse*, Frankenstein only had the horrified Paul to deal with. In *Revenge*, he collides head-on with the "establishment", his disgust at brass-bound thinking flying like a flag in the wind.

In a sense, *Revenge Of Frankenstein* is not simply a horror story of the Baron creating a new "creature" (although the ads for the film really played up the monster angle with artwork showing Karl menacing another shapely, barely clad young woman). It is also a look at the thinking of the time, a kind of game between the Baron and the establishment all building up to the most unusual ending in the entire series.

It is in *Revenge* that Cushing's Baron Frankenstein adopts an alias for the first time, that of one Dr. Stein, all for the purpose of setting up a medical practice in the city of Carlsbruck, far, far away from the old home town. Right away, his first clash with the "establishment" begins when his success as a doc-





# "THE REVENGE OF FRANKENSTEIN"

In Eastman Color

Produced by      Directed by  
ANTHONY HINDS    TERENCE FISHER





tor to the wealthy prompts an attempt by the Medical Board (which just happens to be composed of rival physicians whose wealthy practices are put at risk by Frankenstein's popularity) to enroll him as a member... after they had originally tried to prevent his starting in practice in the first place!

What evolves is a beautiful example of what could be termed the "comedy of the uncomfortable", when the well-dressed, upper-class delegation from the council is forced to bag their quarry not in Frankenstein's plush offices, but in his other "practice", a charity hospital in the poor section of Carlsbruck. From the reaction of discomfort (with one exception in their ranks) to the filth of the lower-class patients to Frankenstein's sharp verbal dissection of the group, this one sequence speaks volumes, not only about the council members themselves, but also of the social thinking of the time with its class system.

By the time this sequence is over and the members of the council have been put in their place by the Baron, it is easy to see that the man they know as "Dr. Stein" is not one of the council's favorites.

It is at this point in the plot that Baron Frankenstein gets his first truly loyal assistant, young Dr. Hans Kleve (Francis Matthews). Part of the medical council delegation, Kleve recalls seeing "Dr. Stein" once before... in the Baron's home town at the funeral

of one Professor Bernstein, a brilliant, aged scholar whom the Baron killed in order to obtain his brain for that disastrous first experiment. The result is a sort of mutual assistance pact: Hans will help the Baron in return for his silence and the opportunity to study with the man he considers to be one of the greatest medical authorities of the time.

In his laboratory, housed in the basement of an old warehouse, Frankenstein shows Hans his latest project, a composite body that he has been piecing together (using various 'components' from patients in his charity hospital... which makes Frankenstein's charity activities a little more clear). He also introduces Hans to his other assistant, Karl, the dwarf who helped him escape the guillotine. The Baron then reveals his master plan: he intends to transfer Karl's brain into the new body that is awaiting life!

During this sequence, one of the picture's memorable moments occurs when Frankenstein, demonstrating how complex the human brain is, shows Hans a huge workbench of machinery hooked up to a pair of eyes in one liquid-filled tank, and a hand in another. He passes a flame before the eyes, which follow the fire. At the same time, the hand, activated by the motor responses stimulated in the banks of equipment, reacts in terror, twisting and writhing in its tank until the Baron puts out the flame.

And so, with Hans' help, Frankenstein performs his surgery and transfers the new Karl to a bedroom just above the charity hospital. But just as it seems that Jimmy Sangster's script is going to allow the Baron to succeed this time, the writer introduces the story's first "monkey wrench in the works", so to speak. The plot has already introduced a sour note to Frankenstein's world. Margaret Conrad (Eunice Gayson), a young woman of wealthy family uses the threat of her father, who just happens to be the Minister in charge of hospitals, to obtain a job working with Frankenstein in the charity clinic. She is caught up in a desire to help the poor (which is almost snuffed out when she gets her first assignment... to wash some of the charity patients!).

It is Margaret who starts the snowball of disaster rolling when, thanks to the gossip of an outpatient, Slenski, she discovers the upper room. The new edition of Karl is now a handsome, if more than slightly disoriented... and upset... young man.

The emotional turmoil is due to Karl's having been informed by Hans that his future is to be a shining one—as the living proof of Frankenstein's work. He will be presented to all of the great scientists, doctors and universities... he will be famous.

Unfortunately, while Hans may be loyal, dedicated to Frankenstein, thrifty, clean and good, he is definitely not a thinking man's doctor. His words do not have the affect on Karl that he intended. In fact, just the opposite. The last thing Karl wanted was to become an object of curiosity once again. He's had enough of that in his old body. And so, when Margaret sneaks into the upper room to get a look at the clinic's mystery patient, Karl tricks her into loosening his restraining straps so he can make his getaway!

So much for disaster one (or 1 and 1A, depending on your point of view).

Disaster two thunders through rapidly. Having escaped from the clinic, Karl makes for the one place he knows best, Frankenstein's laboratory. He intends to destroy his old body before disappearing. But there is one little problem. The janitor



*The crazed Karl crashes the society party. ©Hammer Films*





*Dr. Frankenstein and Hans are taken by surprise. ©Hammer Films*

of the building just happens to be more than a little drunk... and more than a little vicious. In the struggle, Karl is hit over the head with a chair and... you guessed it!... the brain is damaged. Karl suddenly becomes a savage animal, strangling the janitor. He also does one other thing.

The viewer was prepared for this during an earlier sequence when Frankenstein, showing Hans a chimp whose body received a new brain, explains that the monkey reverted to

cannibalism and devoured his mate. Karl seems to be feeling the same urge as he looks down at the body of his attacker and a strange flicker of unthinkable desire crosses his features.

From this point on, the film divides into two sub-plots: (A) Frankenstein and Hans frantically trying to find Karl (while maintaining a false front of seemingly normal activities at Frankenstein's society practice and the charity ward) and (B) Karl going through agony as his damaged brain changes him more and more into a hunched, twisted man who lapses into murderous savagery (i.e., the murder of a young girl in a park).

The threads all come together at a society musicale at the home of Margaret and her aunt, one Countess Barzcynska (who has been trying to force her daughter upon Frankenstein, considering him a prize catch for a husband... does this sound slightly familiar?) The arrival of Karl ends the guests' interest in chamber music for the evening when he crashes through the French windows and stumbles towards the Baron and Hans crying

out, "Frankenstein! Help me!" before he falls and dies.

Things start to move rapidly towards the story's conclusion. The news of "Dr. Stein" actually being the notorious Baron Frankenstein spreads like wildfire... or the plague, depending on how you look at it. At a meeting of the Medical Council, the Baron manages to hold his own with the accusing doctors. His society practice falls off... the "high-minded" upper classes not exactly thrilled at even the possibility of being treated by the notorious Baron.

An investigation of the Baron's grave near the prison reveals the decapitated remains of the priest.

It just isn't the Baron's day.

The final demonstration comes from the Baron's charity patients who attack their 'benefactor' and pretty well batter him to a pulp before Hans arrives.

It's all up to Hans' shaky little hands. He's managed to satisfy the police that Frankenstein is truly dead and now sets out to transfer the Baron's brain into (surprise!) a second body that had been prepared for such an emergency (it





seems that Frankenstein may have had ESP to boot!). It even has a face exactly like Frankenstein's!

And so, as we fade out on the second saga of Baron Frankenstein, we find ourselves confronted with what has to be the most unusual and effective conclusion in the series. Under a new name, that of Dr. Frank, sporting a natty moustache, a monocle and a slight accent, Frankenstein has set up a new practice on London's Harley Street with Hans still on hand. As the Baron goes forth to greet a new patient, we can see a faint scar across his forehead, indicating the strange operation performed on the Baron himself.

Cushing's Baron was, as usual, the mainstay of the picture. In addition to his familiar determination to proceed in his work, the script gave him a sense of humor. It is in evidence in his turning the tables on the Medical Council during their attempt to beard him in his own charity hospital. There was also the element of concern for another person. His attempts to bolster the morale of the slightly fearful cripple, Karl, and his later lashing out at Hans when he learns that the young assistant told the new Karl of his future ("Have you no knowledge of human reactions!" Frankenstein snarls, possibly in anger at Hans and possibly a touch of sympathy for Karl... who can say). Perhaps the one moment that reflects Frankenstein's pride in himself, his ego, his dignity and his work is the moment when he tells Hans of his determination to return and prove his work to the society that condemned him to the guillotine.

Francis Matthews was a competent Hans, serving as a counter-balance to Cushing's efficiency, with his well-intentioned mistakes (his telling all to Karl and his later not telling Frankenstein of Karl's hiding at the Conrad stables when the heroine begs him not to). In Hans, there is that link with the thinking of the time; he's in a kind of limbo for most of the film... half-way into Frankenstein's way of thinking, yet moored half-way into the thought of his previous conditioning. He wants to learn everything he can from the Baron but still allows "proper" behavior to dominate him at times.

Eunice Gayson (who may be familiar



Frankenstein shows Hans one aspect of his experimentations... the eyes in one tank see fire causing the hands across the room to react violently. ©Hammer Films

to some as James Bond's "girlfriend" in the first two Bond features *Dr. No* and *From Russia With Love*) was Margaret, who thinks more with her heart and emotions (her being taken in by Karl's pleas when he tricks her into loosening his straps and later listening to his begging not to inform Frankenstein of his whereabouts) than with her head. If she did use her head, she would suspect that there must be a reason for the straps being so firmly fastened around Karl's wrists or wonder why he didn't want to see Frankenstein.

Oscar Quitak and Michael Gwynn were excellent studies as Karl I and Karl II. Gwynn held his own in his moments in the film, giving a portrait of a man torn with his own private hell... knowing what is happening to him as he sinks into a hunched, twisted form, yet fearing the one man who can help him. Quitak's Karl, while a stunned, twisted individual, was a study of an intelligent person who wanted to be free of his horrible body. The moment, as he stares at his new body that has been prepared for him, says everything.

One of the more interesting minor

parts was that of Richard Wordsworth's Slenky, the sly, conniving outpatient. Wordsworth is more familiar to those who have seen the first Quatermass movie. His Victor Carroon was a monster audiences had to sympathize with. But in *Revenge Of Frankenstein*, his Slenky was a very unsympathetic rogue, sly, watching everything going on, figuring out the odds for his own advantage... and making Uriah Heep look aggressive when it came to bowing and scraping to such as Frankenstein and others of the upper classes.

Handsomely mounted, *Revenge Of Frankenstein* was aided by the rich use of color, with the accent on blue, some purple and touches of red abounding.

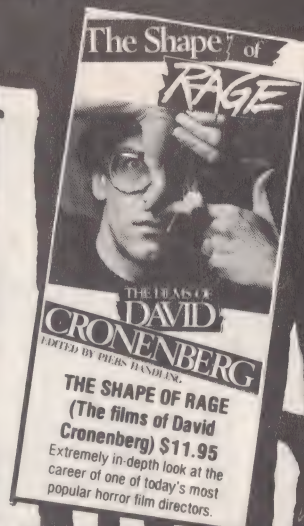
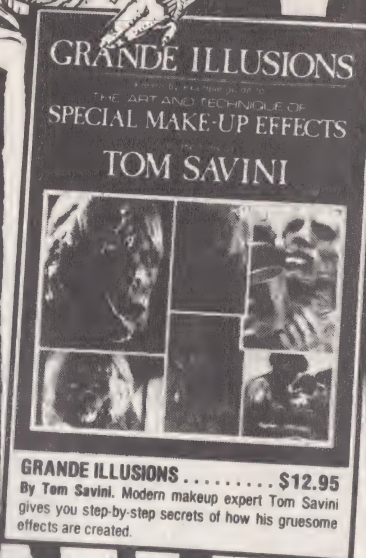
It remains possibly the best and probably the strongest entry in the series. Good performances, an intelligent script by Jimmy Sangster and Terence Fisher's directing gave Hammer one of its all time best movies, in spite of a typical "horror" campaign by Columbia Pictures on its initial release.

Unfortunately, by the time the third entry in the series rolled around, things were going to take a different turn....





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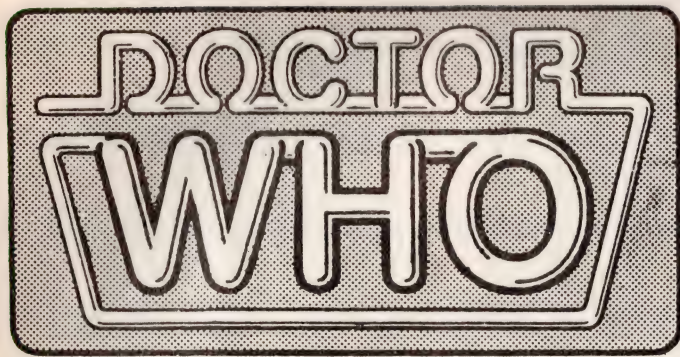
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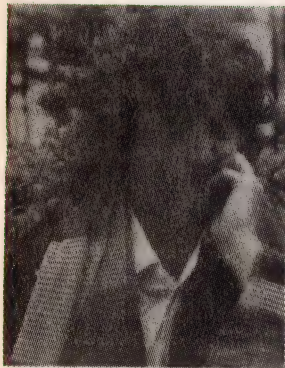
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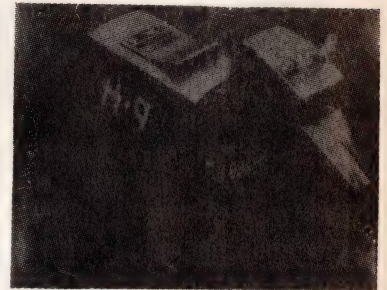
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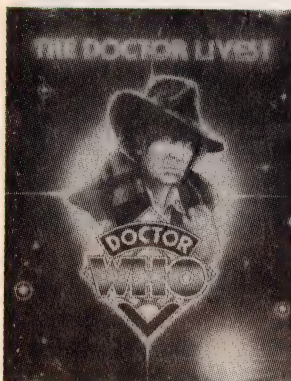
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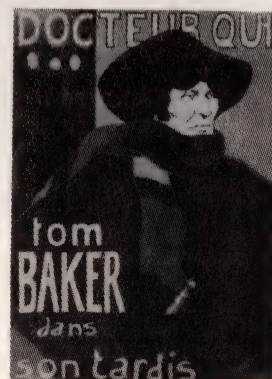
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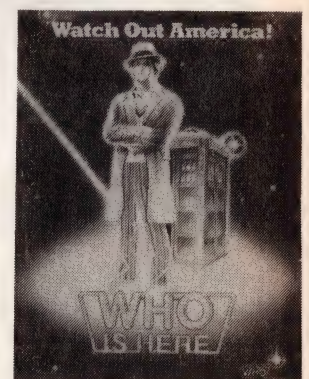
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# The Last Unicorn



By John Peel

## THE STORY

"I too am real. I am Schmendrick the Magician, the last of the red-hot swamis, and I am older than I look."

*The Last Unicorn* is a very curious movie. The story is by an American, the film is produced by an English team and the animation is by Japanese experts. The international group works very well, creating a film that can speak to all.

The movie is curious, also, in that it is a very deep film that superficially appears to be nothing more than an animated cartoon with pleasant songs and a Quest. Many people have dismissed it as nothing more, and missed the whole point that the writer, Peter S. Beagle, is driving at. The quotation I started this piece with is from the book, first published in 1968, and is vital to any understanding of the theme of the story. With the phrase, "I too am real," Beagle uses a fantasy to

talk about reality and reality is the key to the plot.

Both book and movie follow the same storyline, which is hardly surprising, since Beagle did both. In a wood there lives a unicorn, who learns from hunters that she is the last of all unicorns, and that her peers have all been captured or vanished. She decides to hunt for them, but has no idea where they are. A wandering butterfly, whose ramblings make *The A-Team's* Murdock look sane, tells her that "they passed down all the roads long ago, and the Red Bull ran close behind them and covered their footprints". Setting off to look for them, she is captured by Mommy Fortuna and displayed in her Midnight Carnival.

## MOMMY FORTUNA

Mommy Fortuna is a witch, who can make things appear to be other things to those who want to believe. Men

can't see unicorns, because they no longer believe, but Mommy can see what the unicorn is, and she uses her magic to create another horn for the unicorn for the rubes to see. In bitter irony, she gives the sight-seers what they want, but cannot see. In the movie, one young girl is almost sobbing with joy when she gazes on this real/false unicorn. Also in the Carnival is Schmendrick, the Magician, who is also real. Mommy thinks that he is a fraud and trickster, whereas he is merely unsure and bungling. He tries to be a magician, but attempts to do so by controlling his powers. (When he later gains his powers, he does so by letting the magic control him, a significant difference.) With Schmendrick's aid, the unicorn escapes, and Mommy falls to her grim fate.

Schmendrick can tell the unicorn that the Red Bull belongs to King Haggard, and the pair start out for his grim kingdom. Set upon by bandits, Schmen-



drick is taken to Captain Cully, the local "Robin Hood". Cully has a very favorable impression of himself and his men that no one else shares. He is down-at-the-heels and very vain, constantly singing his own praises. When his band want Robin Hood, he snarls that "Robin Hood is a myth. We are the reality." Schmendrick, aided by the unseen unicorn, then calls on his magic to create an illusion of Robin Hood and his men for the outlaws, so that Schmendrick can escape.

Again, the irony is that the illusion is clearly an illusion, as the figures walk through the fire, through people and the trees. But because the outlaws *want* to believe, they follow the illusions and flee from reality into the darkness. Schmendrick doesn't get away, because Cully and his right-arm man, Jack Jingly, don't allow themselves to be taken in. They tie Schmendrick to a tree, but he's lost in his visions of power, and hardly cares.

A careless spell of his animates the tree, which falls madly in love with him. Grotesquely sexual, it almost smothers him in its huge breasts before the unicorn can free him, and they continue together on the quest—with a new companion. Molly Grue, the scullery girl and cook for Cully, now joins them, bitter about having found her unicorn when she's past her prime, but determined not to get left out again. Together, they approach the bleak land where grim Haggard reigns. And here the Red Bull comes for the last unicorn.

### THE RED BULL

The Bull is the tool of Haggard, having captured all of the unicorns for him and driven them into the sea, where it holds them in captivity by fear. The Red Bull, like fear, never fights—it only conquers. Breaking the unicorn's spirit, it is herding her into the sea when Schmendrick saves her and damns her at once—he changes her into a human being.

The Bull, puzzled, leaves. It is only searching for unicorns. Hating her human body ("I can feel it dying all around me!" she, an immortal creature, screams), and now called the Lady

Amalthea by the magician, she accompanies the companions to Haggard's fortress, where they meet the dire monarch and his cheerful son.

Haggard is old, gray and withdrawn. He will allow nothing near him that does not make him happy, and nothing much can do that. But Schmendrick's incompetence amuses him, so they buy time with that. But Haggard is deeply suspicious of Amalthea, and he realises that she is really a unicorn in disguise. "I know you!" he cries near the end. "There is no movement of yours that has not betrayed you. A pace, a glance, a turn of your head, the flash of your throat as you breathe—even your way of standing perfectly still! They were all my spies!" Haggard can see through even the true shape change to what he believes is the reality.

Haggard, like modern man, is searching to be happy. But nothing lasts, save one thing alone—the joy he gets from seeing unicorns. So he has had the Red Bull collect unicorns for him and him alone to gaze upon. But is Amalthea a unicorn? "Love is slowing you down," he tells her, with truth, for she has become more human now, and fallen in love with Haggard's adopted son, Prince Lir.

### LIR, THE HERO

Lir is a hero. He is tall, handsome and eager to please. When Schmendrick tells Lir that his love is a unicorn, he simply says that "I love whom I love", and it is enough for him. But his love, and Amalthea's love for him, has complicated a quest that seemed complex enough. Molly has discovered a cat that knows how to get to the Red Bull, but it is maddening to her. The cat, piratical, with a patch over one eye and a wooden leg, speaks in riddles. "No cat out of his first fur can ever be deceived by appearances," he tells Molly. "Unlike human beings, who seem to enjoy it."

The riddle that the cat poses is eventually solved when Schmendrick makes a reluctant skull speak and then cheats it out of information concerning the path to the Bull (which he does by deception—giving the skull an illusion instead of truth). The path is to take a

way through a clock—and a clock is an illusion of time. The adventurers find the Bull, but the Bull now knows what Haggard knows—that Amalthea is the last unicorn. Schmendrick has to override her wishes to remain human and changes her back to her true form as a unicorn.

She is still unable to fight the Bull, and Schmendrick can do no more to help. "Then what good is magic," rages Molly, "if it can't save a unicorn?" Schmendrick says quietly, "That's what heroes are for."

"That's exactly what heroes are for," Lir agrees, and steps out to fight the Bull. Casually, the Bull kills him, but this infuriates the unicorn, who turns on the Bull. Faced with such courage and the fact that the unicorn no longer fears it, the Bull retreats. It never fights, only conquers, and is now defeated when its foe is no longer afraid. The Bull retreats into the sea, from which all of the other unicorns emerge and scatter, free at last. Haggard's castle is shattered by the vibrations of the hooves, and falls in on the mad, grim king, slaying him.

In a final act, the unicorn uses her magic horn to resurrect Lir, and then flees. Lir is now King, and must rule his land, whilst Molly and Schmendrick, a true magician at last, travel on together. The unicorn returns to her woods.

### THE MORAL OF THE FABLE

The story is about truth and reality, approached from what is a self-confessed fable. "Have you never been in a fairy tale before?" asks Schmendrick at one point. Lir knows that he is the stereotypical hero, and thus how to behave. And Molly can tell Cully that what he says is wrong: "There's no such person as you, or me, or any of us. Robin and Marian are real, and we are the legend!"

The moral, if you want one, is that men claim to be looking for the truth, when what they are seeking for is an illusion that suits their temperament and that they can follow, like the outlaws, blindly into the night. While





the rubes have a real unicorn to gaze at, they can only see the false unicorn that Mommy Fortuna provides them with. Most men are willfully blind.

"Beagle's moral—if we need to call it that—is clear; we live in a wasteland because we *choose* to look at death, and have either forgotten how to see the world's wonder, or, having seen it, grow haggard in trying to possess it, thereby losing our heart's desire in the having of it." According to *Beyond The Wasteland* by Raymond M. Olderman (Yale University Press, 1972).

Olderman examines *The Last Unicorn* in his splendid book on modern literature, and sees the significance of the characters and events in the tale. "Haggard... is not so much the man to be beaten as the wound to be healed in all of us—the cure, of course, is the wonder of the unicorn, and the human magic of love." (p.229). There is meaning to this

story, clad as a fairy tale, and it clearly takes study to find it. Most reviewers have dismissed the film as a good effort at animation with a weak storyline, thus proving that they have missed the magic of the unicorn. The film needs a few showings before the mind starts to appreciate the subtleties involved. The cat, who speaks about not being deceived, has an eye-patch—over what is in fact a perfectly sound eye. It is another deception. Mommy Fortuna makes a shaggy old lion look like a Manticore "to eyes that want to believe", and the outlaws fall for simple trickery, because they desperately want to believe in the reality of Robin Hood, rather than in their own grim lot.

#### FILLED WITH REALITY

The film is filled with reality, and the ways in which one can escape. Beagle's

story is brilliantly transposed and enlivened by animation. When Amalthea wanders into a room full of tapestries, singing, she stands exactly in front of a unicorn tapestry (adapted from a real one in New York's Cloisters) and it looks as if she has a horn growing from her head. When Lir rides forth to battle, we see what looks to be the shadow of a man riding a unicorn, but is in fact his war-horse and the horn the tip of his lance. Reality and illusion are cleverly mingled, and one is continually wondering which is which. The characters know that they are in a fairy tale, but Schmendrick's assertion is that "I too am real".

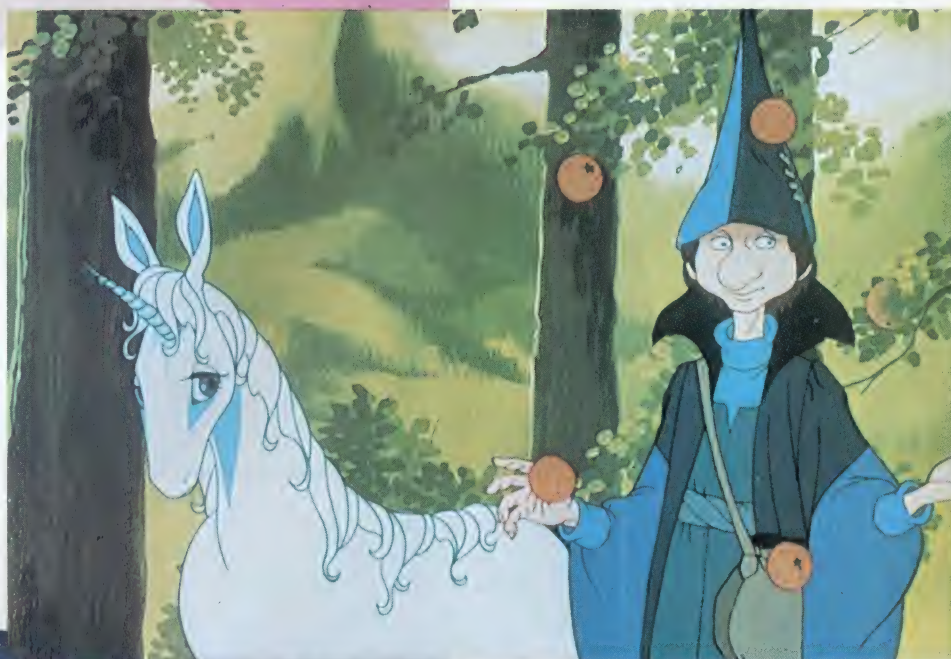
The purpose is two-fold. First, and most important, it aims to entertain. The animation is excellent, the characters finely voiced, the songs (by the group America) very listenable, the tone well set. In short, it is craftsmanship. But there is the second purpose of





making you ask, "Just what is reality, anyway, and am I living it? What is my unicorn, my ultimate beauty, that I strive to possess?"

"You only care about your magic," Molly accuses at one point. Schmendrick's reply is very revealing. "I wish I did. I wish to God I did. But I don't." All through the movie, Schmendrick's quest is for his magic, but at the end he admits that his companions have become more important to him than his own selfish quest. "Wanting to be useful leads Schmendrick to the brink of despair," notes Olderman (p. 232). It is only in caring that he finds meaning. It is only in caring that Lir



finds purpose. It is only in caring for the slain Lir that the unicorn finds the courage to finally defeat the Red Bull. It is this caring that Haggard cannot manage. "They have not made me happy," is his judgment on everything, except for the unicorns, and even they cannot make him happy for long. He has lost the power to care.

This might sound rather deep for an animated feature, but it is all there. It does take a little time to find it, but the film is certainly well worth the effort to look. Try it and see. Try it a few times, through, and see how much of the clever detail you can find. (The animators added two dodos to the unicorn's forest, for instance, as

evidence of her restoring ability. There are other examples of this, but you have to pay attention.) *The Last Unicorn* is certainly worth the time invested in it. See the movie, and read the book. But above all, think about it.

### THE CAST AND CREW

This was a top-notch cast for the voices, each seemingly tailor-made for the part. Alan Arkin is brilliant as Schmendrick, infusing the right amount of diffidence and confidence. Arkin's comedic timing has made him a valuable asset to many movies, amongst which are *The In-Laws* (with Peter Falk), *The Russians Are Coming*,





Schmendrick (Alan Arkin) had to let the magic control him. ©ITC Entertainment.

## The Last Unicorn (1982)

### Featuring the voices of:

Alan Arkin.....Schmendrick  
 Jeff Bridges.....Prince Lir  
 Mia Farrow..The Unicorn/Lady Amalthea  
 Tammy Grimes.....Molly Grue  
 Robert Klein.....The Butterfly  
 Angela Lansbury.....Mommy Fortuna  
 Christopher Lee.....King Haggard  
 Keenan Wynn.....Captain Cully  
 Paul Frees.....Cat  
 Rene Auberjonois.....Skull  
 Brother Theodore.....Rukh  
 and: Jack Lester, Edward Peck, Don Mes-  
 sicks, Nellie Bellflower and Kenneth Jen-  
 nings

### CREW

Producer and Director..Arthur Rankin Jr.  
 Jules Bass  
 Executive Producer.....Martin Starger  
 Music and lyrics by.....Jimmy Webb  
 Songs Performed by....."America"  
 Animation Co-ordinator.....Toru Hara  
 Continuity Animation.....Guy Kubo  
 Backgrounds.....Minoru Nishida  
 Screenplay (Based on his novel).....Peter  
 S. Beagle  
 In Charge of Production.....Mazaki Iizuka  
 Character Design.....Lester Abrams  
 Storyboard & Animation  
 Direction.....Katsuhisa Yamada  
 Key Animation.....Kazuyuki Kobayashi

Hidemi Kubo  
 Tadakatsu Yoshida  
 Animators.....Yoshiko Sasaki  
 Masahiro Yoshida  
 Kayoko Sakano  
 Fukuo Suzuki  
 Backgrounds.....Kazusuke Yoshihara  
 Mitsuo Iwasaki  
 Camara.....Hiroyasu Omoto  
 Editor.....Tomoko Kida  
 Sound Effects.....Noriyoshi Ohira  
 Asst Animation Co-Ordinator.....Kiyoshi  
 Sakai  
 Additional Storyboard  
 Sequences.....Don Duga  
 Tapestry Design.....Irma Duga

## The Russians Are Coming and Last of the Red Hot Lovers.

Jeff Bridges is most suitably heroic as Lir. His film credits include *King Kong*, *Tron* and *Thunderbolt and Lightfoot* (with Clint Eastwood). His father is Lloyd (*Sea Hunt*) Bridges, and his brother is Beau Bridges.

Mia Farrow (daughter of Johnny Weissmuller's Jane, Maureen O'Sullivan) is the unicorn, and manages to sound vaguely horse-like throughout. Her singing leaves a little to be desired, but her talent is clear when she panics in places and sounds virtually like a transformed unicorn. Her films include *Rosemary's Baby*, *Death on the Nile* and *A Midsummer Night's Sex Comedy* (with Woody Allen).

Tammy Grimes is perfect as the grimy, but loyal, Molly Grue. Ms. Grimes won two Tony awards for Broadway performances in *The Unsinkable Molly Brown* and *Private Lives*. Though her television show *The Tammy Grimes Show* (1966) was cancelled after four episodes, her films have been far more successful—movies such as *Somebody Killed Her Husband* and *The Runner Stumbles*. Her distinctive voice has made her a favorite recording artist for records of children's stories.

For the mad butterfly, Robert Klein was an inspired choice. The snatches of song and advertising jingles he im-



The Unicorn (Mia Farrow) learns of the fate of other unicorns from the Butterfly (Robert Klein).  
 ©ITC Entertainment



provises are crazily performed by the stand-up comic. He appears on talk shows, and his *Comedy Tonight* show (1970) served to introduce two other talents—Peter Boyle and Madeline Kahn.

Mommy Fortuna is voiced by Angela Lansbury, who recently won her second Tony Award for *Sweeney Todd* (her first was for her role as *Mame*). A star of over 70 films, these include *Bedknobs and Broomsticks*, *The Manchurian Candidate* and *National Velvet*.

*Dracula* himself, Christopher Lee, was extremely good as the voice of King Haggard. His deep, resonant tones and perfect timing make the part very, very scary—probably a relic from his horror film days. More recently, he has worked in other roles such as *The Man With The Golden Gun*, *Bear Island* and with Alan Arkin on the non-distributed Australian movie *The Return Of Captain Fantastic*.

Keenan Wynn is the voice of the would-be hero, Captain Cully of the Greenwood. He has appeared in over 200 films, including *The Return Of The Man From UNCLE*, *The Absent-Minded Professor* and *The War Wagon*. A regular on TV's *Dallas*, he has guested on numerous series, including *Manimal* and *Rawhide*.

The producers of the film, Arthur Rankin, Jr. and Jules Bass have worked in animation for TV and films for many years. Their previous productions include *Rudolph The Red-Nosed*



The castle of King Haggard. ©ITC Entertainment



The Red Bull dominates the Unicorn. ©ITC Entertainment

*Reindeer* and the clever version of Tolkein's *The Hobbit*.

## FULL OF YIDDISH NOTES

Peter Beagle is a writer who is firmly steeped in fantasy. His first book, *A Fine and Private Place*, is set in a graveyard, where Jonathan Rebec has retreated to, avoiding the world. He talks with ghosts and a rather opinionated Raven. His second book was *The Last Unicorn*. Among his other successes are the short story "Come, Lady Death" and film scripts for *The Lord Of The Rings* and *The Dover*. (He has also written an un-filmed script, *Trick or Treat*, that lies firmly within the fantasy field.)

Of *The Last Unicorn*, he says: "I was inspired to write this book after seeing a very dramatic tapestry from a Spanish painter who had rendered a marvellous creation of unicorns fighting bulls. I was taken with the intensity of the piece. I used this motivation along with stories of Schmendrick the Magician that I had told my children as bedtime stories. This particular novel has a great place in my heart."

The novel (and thus the movie) is full of Yiddish notes. "Schmendrick", for example, is a Yiddish word that means

a weak, thin, no-account; someone who can't succeed, but thinks he can; someone wet behind the ears. It perfectly suits our magician, at least at the start of the film. Schmendrick is also fond of convoluted curses: "You pile of stones, I'll set all your toenails growing inwards, you mess with me!" Needless to say, no one really believes he has the power. "I should laugh myself sick," Molly Grue taunts, when he threatens her; even the unicorn snickers at that.

The movie tells of two quests, that of the unicorn for her fellows, and that of Schmendrick for the magic that he knows he is capable of. Both are resolved together, and incidentally serve to give meaning to Lir's meaningless life, and direction and hope to the hopeless Molly Grue. In a sequence cut from the final version of the movie, after Lir has ridden off, Schmendrick and Molly feel sorry for him, since he has lost his love, Amalthea. But then they come across a Princess in distress and Schmendrick directs her to follow the path to Lir. "He is a good man, and greater than any cause is worth. I send all my princesses to him." For Molly, she has learnt that she has beauty, and now she has friendship, travelling with Schmendrick. As for their future together, who can tell?





CONTINUING....

# DOCTOR WHO

## SEASON 12 GUIDE

By John Peel

### 4B) The Sontaran Experiment

By Bob Baker and Dave Martin (2 episodes)  
(February 22nd—March 1st, 1975)

#### CAST

Erak.....Peter Walshe  
Zake.....Terry Walsh  
Krans.....Glyn Jones  
Roth.....Peter Rutherford  
Vural.....Donald Douglas  
Styre/The Marshall.....Kevin Lindsay  
Prisoner.....Brian Ellis

#### CREW

Production Assistant...Marion McDougal  
Visual Effects.....John Friedlander  
Tony Oxley  
Designer.....Roger Murray-Leach  
Lighting.....Tommy Thomas  
Makeup.....Sylvia Jones  
Costume.....Barbara Kidd  
Sound.....Vic Goodrich  
Director.....Rodney Bennett

Beaming down to Earth from Space Station Nerva, the Doctor, Harry and Sarah find it a beautiful, unsullied landscape, organic life having grown back after the flares, which happened millenia earlier. It all looks peaceful, so Harry and Sarah go for a look around, whilst the Doctor manages the repairs to the focusing on the Transmat. The Doctor is unaware that he is being observed by two astronauts. Harry falls into a covered pit—which means that there has to be someone about to have set the trap. Sarah sets out to fetch the Doctor, who has already been captured by Krans and Erak, the two astronauts. Sarah is saved by Roth from being captured by the strange, spider-like robot which is on the prowl for specimens that will go to "the alien in the rocks". The alien is apparently torturing people.

The astronauts are a survey expedition from GalSec, whose ship crashed. They have been chased and killed by



*The Sontaran Styre comes after the Doctor. ©BBC courtesy Time Life*

the alien, though Roth saw Vural with the alien, and Vural is still alive. Roth stages a diversion whilst Sarah rescues the Doctor, who promptly falls in the same pit that Harry had earlier, though Harry has discovered a way out. The robot then captures Roth and Sarah and drags them off to a space sphere that Sarah recognises... And out from the sphere steps a Sontaran warrior, Styre. The Sontarans are investigating the possibility of conquering the Earth as a campaign in their war with the Rutans and Styre is testing the humans for information. He casually kills Roth, whom he deems as useless and starts to mentally torture Sarah. She is made to see snakes, falling rocks and sucking mud before the Doctor manages to rescue her.

Styre considers the humans to be very puny and reports in to his Marshall. The Sontarans are very methodical and without his completed report, there will be no invasion. The Marshall urges speed. Styre captures the rest of the humans including the traitorous Vural and prepares to test them. The Doctor immobilises the collecting robot and then challenges Styre to personal combat. During the fight, Styre's energy sources are depleted and he is forced to return to his ship to replenish his power from direct energy through his probic vent. But Harry has entered the sphere during the battle and removed the regulator from the power source and instead of Styre feeding on the energy, it feeds on him and kills him. The sphere then explodes.

The Doctor promptly contacts the Marshall and tells him that Styre is dead and the Earth fleet is waiting for the Son-



tarans to make one false move before they attack. His bluff works and the fleet retreats. Whilst the surviving astronauts await the colonists from Nerva, the Doctor, Harry and Sarah beam back up.

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This was a hastily written, fill-in story and it shows very badly. The whole piece was shot on location, to avoid the need for sets to be prepared, this itself causing complications. (At the end of the story, on a supposedly deserted Earth, we clearly see a small farmhouse in the distance...) Originally titled "The Destructors", it was changed to the end title instead.

The Sontarans were mostly used because the costume and sphere from their first story, "The Time Warrior" (1974) were still available, as was the actor from the same story that played Lynx, Kevin Lindsay. Their war with the Rutans was still continuing (some seventy thousand years or more later, it seems), and their desire is for the Earth. On the other hand, they are bluffed out of it very easily at the end—with no evidence to back up the Doctor's claim, I'd have been rather more suspicious. And I find it very hard to accept that they wouldn't launch an invasion until their agent had killed a small party of astronauts—what were they supposed to need a fleet for? A couple of old ships could take over a deserted planet....

Suffice it to say that the story was filled with stupid inconsistencies that made it a rather forgettable tale, even without the poor special effects and generally low level of acting. One interesting face in the story, though, was that of Glyn Jones. Glyn is both an actor and a script writer and it was in the latter capacity that he had been associated with the show earlier. He wrote the rather strange and fascinating story for Hartnell, "The Space Museum" (1965). This time he was on the other side of the camera as the astronaut Krans.

## 4E) Genesis Of The Daleks

By Terry Nation (6 episodes) [March 8th—April 12th, 1975]

### CAST

|                      |                       |
|----------------------|-----------------------|
| Time Lord.....       | John Franklyn-Robbins |
| General Ravon.....   | Guy Siner             |
| Gharman.....         | Dennis Chinnery       |
| Kaled Leader.....    | Richard Reeves        |
| Nyder.....           | Peter Miles           |
| Davros.....          | Michael Wisher        |
| Sevrin.....          | Stephen Yardley       |
| Ronson.....          | James Garbutt         |
| Tane.....            | Drew Wood             |
| Gerrill.....         | Jeremy Chandler       |
| Thal Soldier.....    | Pat Gorman            |
| Kavel.....           | Tom Georgeson         |
| Mogren.....          | Ivor Roberts          |
| Thal Politician..... | Michael Lynch         |
| Thal Soldier.....    | Hilary Minster        |

|                   |                   |
|-------------------|-------------------|
| Thal Guard.....   | Max Faulkner      |
| Bettan.....       | Harrier Philpin   |
| Kaled Guard.....  | Peter Mantle      |
| Thal Soldier..... | John Gleeson      |
| Kravos.....       | Andrew Johns      |
| Daleks.....       | John Scott Martin |
|                   | Keith Ashley      |
|                   | Cy Town           |
| Dalek Voices..... | Roy Skelton       |

### CREW

|                              |                  |
|------------------------------|------------------|
| Director.....                | David Moloney    |
| Production Assistant.....    | Rosemary Crowson |
| Visual Effects Designer..... | Peter Day        |
| Davros' Mask Design.....     | John Friedlander |
| Costume Designer.....        | Barbara Kidd     |
| Makeup.....                  | Sylvia James     |
| Lighting.....                | Duncan Brown     |
| Studio Sound.....            | Tony Miller      |
| Designer.....                | David Spode      |

*With thanks to Eric Hoffman and Jean Airey for their timely assistance.*

The planet Skaro is ravaged by warfare, as the Doctor, Sarah and Harry arrive, brought from the Transmat beam by the Time Lords. Foreseeing the eventual dominance of



the Universe by the Daleks, they want the Doctor to either destroy them at their birth or else affect their development to make them either weaker or better morally. The Doctor, much as he dislikes working for the Time Lords again, reluctantly agrees.

This is a thousand year war, with weaponry devolving as materials are scarcer and the age of the average troops is little more than that of boys. Both of the sides live quite close to one another, with their cities under two domes for protection from the missiles and other weapons of war. Clouds of poison gas and radiation have scarred the planet and started



lethal mutations in both men and beasts. The Doctor and Harry are captured by one side, the Kaleds, and taken for interrogation in their dome. Sarah is chased by mutos, human mutants abhorred by both sides. Nyder, the head of security, arrives to escort the Doctor and Harry to the Bunker, where the scientific team, led by Davros, is carrying on research.

Sarah is the first to see Davros, a warped, paralysed creature, wizened and confined to a wheelchair that looks like the lower half of a Dalek. He is teaching the Daleks to kill whilst Sarah observes from hiding. She is then captured by the mutos and saved from death by Sevrin, though both of them are captured by a Thal patrol. The Thals have built a rocket which they hope to launch at the Kaled dome, but it has a warhead of radioactive material which must be loaded by slaves. Sarah and Sevrin are put to work, which will eventually kill them.

The Time Ring that the Time Lord gave the Doctor to get him back to Nerva is taken from him by Ronson, the senior researcher. Davros arrives with his Dalek, which tries to kill the Doctor as he is an alien, Ronson stops it, much to Davros' disgust. Ronson wants to learn from the Doctor and confides in him his fears of Davros' path. Davros, seeing that the mutations are established by the poisons of the war, has mutated embryos into the final form that the Kaleds will take—the Daleks—and built machines to carry them about in. But Davros has eliminated emotions from the Daleks, which now have no sense of right or wrong—only of power and a hatred for inferior species. Ronson helps the Doctor to escape, so that he and Harry can carry a message to the Kaled leaders in the city, to force them to stop Davros' experiments. The two of them head for the city through caves filled with mutated creatures that Davros created and rejected, wherein Harry is attacked by a killer clam.

However, the Doctor and Harry make it to the city and contact the elders. They agree to an investigation of Davros,

all of his work to be suspended until it is completed. The Doctor learns that Kaled spies have seen Sarah in the Thal dome, so they head over there. To their surprise, Davros and Nyder are also there, betraying the Kaleds to stop the proposed investigation of Davros' experiments. Davros tells the Thals of the protective formula over the dome of the Kaled city and how to destroy it; eliminating his race will eliminate his problems, he feels. The Thals start their countdown for the rocket, but Harry and the Doctor rescue the prisoners, including Sarah. Whilst Sarah and Harry escape back to the Kaled city, the Doctor tries to sabotage the rocket. He fails and is captured. The Kaled dome is destroyed and in a general amnesty, the Doctor is released. The Thals are jubilant and refuse to listen to the Doctor's warning of further treachery from Davros. This manifests itself in 20 Daleks who invade the dome of the Thal city, killing and destroying.

Bettan helps the Doctor to escape the dome, where they meet Harry, Sarah and Sevrin, who hadn't gotten to the Kaled dome in time to die. In the Bunker, Gharman starts a revolt of the elite, but is betrayed by Nyder to Davros. Sevrin and Bettan start to collect the Thals and mutos for a raid to seal off the Bunker and the Daleks forever, whilst the three travellers return to the bunker to destroy the Daleks. They are captured by Davros and interrogated. To save Sarah and Harry, the Doctor records a tape telling why the Daleks lost various wars. Davros intends to implant this into Dalek memory banks to make them invincible. However, the rebellion rescues the Doctor and his friends, but they have to recover the Time Ring and the tape now. Davros pretends to surrender, in order to buy time for the Daleks to return from the Thal city, at which point they start exterminating all of the traitors. The Doctor manages to recover the Time Ring and tape from Nyder and destroy the latter. Bettan's raiders seal the Bunker, with Davros, Nyder and the Daleks inside.

It is now that Davros discovers his fatal errors. The Daleks have started their own production lines and refuse to stop them. Nyder attempts to stop them and is exterminated. When Davros also tries, they pitilessly kill him too, an example of an inferior species to the Daleks. The Daleks are sealed in to their Bunker but "This is only the beginning!" one of them chants. For us, it is the ending, and whilst Bettan leads her troop off to survive in the blasted wastes, the Doctor and his friends use the Time Ring to rendezvous with Nerva once again....

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The downward trend of all the recent Dalek stories was continued even more in this story. The image that Terry Nation was trying to give for the Kaleds was that of the Nazis. In this case, however, instead of attempting to be subtle, he hit everyone over the head with it time and time again. We have the SS, the holocaust, the salutes, the mannerisms, the names... After a while, it was simply boring. The Thals weren't much better, but the idea of two races living within walking distance of one another carrying on a



Tom Baker as The Doctor © BBC





"The Revenge Of The Cybermen". ©BBC courtesy Time Life

thousand years war is totally unbelievable.

Actually, the logic of the entire story is appalling—for example, at the end, Bettan and her crew head off to survive in a wasteland—on what? and Harry is attacked in the caves by a killer clam—on what does it normally feed? I mean, not every space-traveller will put his foot in its mouth quite as obligingly as Harry did. And at the start of her imprisonment working on the Thal rocket, we are told the radiation is deadly within hours, so Sarah has to make a break for freedom or die; when she doesn't get to freedom, she goes back to work—and she doesn't die. Why not? The whole story is filled with such silly slips in writing.

This is probably bad enough, but in the story Terry Nation went against the entire history of the Daleks thus far established. First introduced in "The Dead Planet" in 1963, they were said to have been the survivors of an atomic war (not a thousand year war) mutated by radiation, not deliberate design and they do have emotions of sorts. They dislike everything that is not a Dalek, simply out of jealousy—they are confined to travelling machines and must live in a irradiated atmosphere which depresses them. Most of this is simply ignored. The author simply said that "History is always being rewritten". In TV21 he created a Dalek comic strip and in that the Daleks are designed by a Dalek (not Kaled) called Yarvelling and the survivors of the neutron war clamber into the travel machines to move about. Also they are clawed, which the Dalek embryos in "Genesis" were not. In short, this was a totally different origin for the Daleks from any established, with no real reason for it, except to indulge in Terry Nation's distrust of authority (also typified in his series *Blake's 7*.)

The other thing about the plot that amazed me is that everyone seems to think that Davros will behave in a rational manner, after every evidence that he won't. He lies,

betrays, kills, schemes and swindles and all the people about him (including the Nazi types) still trust him to behave himself. Oh, brother!

## 4D) Revenge Of The Cybermen

By Gerry Davis (4 episodes)(April 19th—May 10th, 1975)

### CAST

Warner.....Alec Wallis  
Commander Stevenson..Ronald Leigh-Hunt  
Kellman.....Jeremy Wilkin  
Lester.....William Marlowe  
Vorus.....David Collings  
Magrik.....Michael Wisher  
Cyberleader.....Christopher Robbie  
Cyberman.....Melville Jones  
Tyrum.....Kevin Stoney  
Sheprah.....Brian Grellis

### CREW

Director.....Michael E. Briant  
Production Assistant.....John Bradburn  
Incidental Music.....Carey Blyton  
Special Sound.....Dick Mills  
Visual Effects.....James Ward  
Costume.....Prue Handley  
Makeup.....Cecile Hay-Arthur  
Studio Lighting.....Derek Slee  
Studio Sound.....Norman Bennett  
Film Cameraman.....Elmer Cossey  
Film Sound.....John Gatland  
Film Editor.....Sheila S. Tomlinson  
Designer.....Roger Murray-Leach  
Director.....Michael E. Briant

Thanks to Deb Gorman and Christy Reynolds.

The time travellers return to Nerva but before the solar flares. The Tardis is making its way back through time to join them. At this point, the Nerva is a space beacon, out near Jupiter orbit, warning craft of a new asteroid called Voga that entered the solar system. They discover that there are corpses all over—something has attacked and killed almost all of the crew. All that are left are Stevenson and his two men, Werner and Lester, and the visiting scientist, Kellman. As the Doctor breaks them out of isolation, none of them notice a Cyberman slink off. The Cyberman attacks Warner and despite his distrust of the strangers, Stevenson allows the Doctor to examine the suffering man. The Doctor realises that what ails the man isn't a plague, but some kind of poison.

On Voga, Vorus, leader of the Guardians, has a plan to destroy the Cybermen who have sought to destroy Voga for a long time. Voga is almost pure gold and gold is one of the few things that can corrode the Cybermen's breathing apparatus. On the Beacon, Kellman is monitoring the conversation and hears the Doctor recognise Voga as "the planet of gold". He then contacts the Cyberleader, whose small ship is heading for the Beacon. When Warner dies, the Doctor





Tom Baker as The Doctor. ©BBC

looks into Kellman's room, suspicious of the man's slinking attitude. He finds the communications gear, but Kellman electrifies the floor to try and kill him. In the meantime, Sarah is attacked by the wandering Cyberman and when the Doctor escapes the room he finds her with the marks of infection. To remove the poison from her system, he sends her with Harry via the Transmat to Voga. There she recovers, the transporter having taken her along, but not the poison. But Kellman sabotages the Transmat, so they cannot be recovered. The Vogons find the pair and they are taken to Vorus.

The Chief Councillor, Tyrum, opposes Vorus' ambition and orders the militia to occupy the gold mines, the traditional ground of the Guardians. A fight begins, during which Harry and Sarah escape. They make their way to Tyrum, who is horrified to hear that Vorus is up to something which involved breaching their code of hiding from all life.



The Cybership approaches Nerva and the Cybermen capture the Beacon. They know that the Vogons are planning something, thanks to Kellman, but intend to destroy Voga once and for all. Kellman has discovered a fault leading to the center of Voga and the Cybermen load the Doctor, Stevenson and Lester with Cyberbombs, which they will have to carry to the core. Any attempt to remove them will detonate them early. Kellman Transmats to Voga, followed by the three walking bombs and two Cybermen. Whilst the Cybermen attack the Vogons, the Doctor and the two men have to start their long trek downwards....

Vorus has a rocket aimed at the Beacon. Kellman has in reality betrayed the Cybermen into his hands, having lured them to the Beacon where they can be destroyed in one blow. Sarah believes that the Doctor is still on the Beacon and Transmats back to warn him, where she is captured by the Cybermen and is forced to tell them about the rocket. They hardly care, believing that their bombs will explode first. Harry and Kellman have tried to stop the human bombs and when they intercept them, Harry causes an avalanche. Kellman is killed and the others stunned. Lester just manages to stop Harry from removing the Doctor's bomb.

Vorus has planned to free his people from hiding all the time, but the rocket will not be ready in time—he may have killed his people. The gold in the core of Voga is upsetting the Cybermen's instruments, so the Doctor manages to double back to attack the Cybermen with Lester and Harry.



Lester deliberately removes his bomb when he meets the Cybermen, killing himself and them too. With the master controls that the Cybermen had, the Doctor deactivates the remaining bombs. The rocket now can be launched, but the Doctor asks for time to save Sarah, which he is granted. Transmitting back to the Beacon, he loads a Cybermat with gold to attack the Cybermen. They now plan to use the Beacon as a missile, loaded with explosives, and launched at Voga. Vorus launches the missile early and is shot by the militia for his attempt. The Commander manages to change the rocket's course and aims it at the departing Cybership. The Cybermen have abandoned the beacon to crash into Voga and the rocket destroys them in their ship. The Doctor manages to free the controls and return the Beacon to orbit.

At this point, the Tardis arrives and the Doctor discovers that the Brigadier has sent them a message. He was left a space/time telegraph for use in an emergency—so there is something very wrong on the Earth!

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This was the second time that a "big" monster had been used in one season, following the Daleks with the Cybermen; quite obviously, the new Doctor intended to have a high-powered introduction. Unfortunately, the Cyberman story fell even flatter than the Dalek one, which at least had Davros to offer. This had nothing.

Even the title was wrong; when introduced, the Cybermen had no emotions, so how could they be seeking "Revenge"? The plot was thin and full of stupid errors—for example, why would gold affect the Cybermen adversely? We are told

that the Cybermen had a weakness for it because it was non-corrodable and blocked their air passages... Which, apart from not making sense, was incorrect, because "The Wheel In Space" (1968) had established that they didn't breathe. The gold stopped even the radar sets of the Cybermen (good grief!) and scrambled all the signals so that they couldn't trace the Doctor emerging from the core of Voga, even though they could trace him entering it... And the gold that affected the cybermat in one episode is loaded into it in the



Sarah Jane (Elisabeth Sladen) and Harry Sullivan (Ian Marter) always found themselves in "sticky" situations when travelling with The Doctor. ©BBC

last episode and without any ill effect....

In short, the story was badly designed. A lot was shot in caverns on location, being more realistic than sets, but involving its own troubles shooting underground. The picture wasn't too good and a lot of it was too dark to really make out what was happening. Still, it did give a nice mood to the story and the Vogons were a pretty neat bunch of aliens, with fairly good motivations.

The best part of the story was the fact that they had several high-quality actors to help out. David Collings was superb as Vorus and he would later return as Poul in "Robots Of Death" (1977) and also as Silver in the superb series *Sapphire & Steel* (See *Fantasy Empire* #2). Michael Wisher made another heavily made-up appearance as Magrik, after being Davros in the previous story. He would return the following season in "Planet Of Evil" and had already provided Dalek voices for several stories. The marvellous Kevin Stoney played Tyrum, a role in which he was really wasted; he had played excellent villains in "The Dalek Masterplan" (1965) and "The Invasion" (1968).

The season had finished rather badly, abruptly terminated in mid-flow. The theme would be picked up in the opening story for the Thirteenth season, "Terror Of The Zygons", originally scheduled as the first season closer and Harry's final appearance. In that story, we would learn why the Brigadier had called the Doctor back to Earth, and the stories would pick up momentum to their heights.



Sarah Jane (Elisabeth Sladen) and Sevrin (Stephen Yardley) attempt to escape from the Thal dome in "Genesis of the Daleks". ©BBC





much the same. This series shows every Monday, Tuesday and Friday.

*World War II: The Secret War* is more of a pure action series about the wartime activities of Belgian underground resistance fighters. In episode 2, Lifeline must arrange escape for a badly-wounded Pole who has information about German secret weapons. (Airs the second and third). Episode 3 is set in France where Monique is shot and taken to the hospital. There her phony papers may be discovered. (Airs the ninth and tenth). Episode 4 has the Germans receive a tip-off about one of Lifelines' helpers. (Airs the sixteenth and seventeenth). In Episode 5 two aggressive Americans intend escape taking hostages, including a chief of Gestapo. (Airs the twenty-third and twenty-fourth). Episode 6 delivers a hit on Berlin which could mean heavy losses to any man shot down. (Airs the thirtieth and thirty-first).

*Bloodlines: MacKenzie* is a contemporary dramatic series which explores the inter-relationships of three families entwined by ambition and rivalry. The story is a much-improved version of the now popular crop of night time soaps. Sort of a *Dallas* for people with taste. This popular series runs every Monday, Tuesday, Wednesday and Saturday.

Three anthology series offer some class fare for the discriminating viewer as well. *Gumshoe* features mysteries and detectives in hard-hitting but intelligently plotted action. In July there will be two detective series offered. The first, which will be shown the first, seventh and eighth of the month is *The Chinese Detective*. This one will only be offering the tail end unfortunately, presenting episodes ten and eleven of an eleven part series. Detective John Ho, a 25-year-old British-born Chinese policeman, uses unorthodox methods to fight crime in London's East End. Also offered this month is *Shoestring's* first three episodes. *Shoestring* is about Eddie Shoestring, an ex-computer programmer who becomes a phone-in-detective working through a local pop music radio station. The first episode, "Private Ear", presents Eddie with the

empted for *Special Delivery*.

*Standby... Lights! Cameras! Action!* spotlights Leonard Nimoy and includes looks at *Never Say Never Again* and *The Secret of Nimh* (on the first), *Rock 'n' Rule* (on the seventh), *Octopussy* and *The Thing* (on the eighth), *Superman III* and *Psycho II* (on the fourteenth) and *Return Of The Jedi* and *Meaning Of Life* (on the fifteenth). These shows are then repeated for the rest of the month. Also featured are looks at



The Get Along Gang sweats it out in a wild and crazy car race in the half hour animated premiere of "The Get Along Gang", produced by Scholastic Productions and Those Characters From Celveland. See it on Nickelodeon May 6 and 19.

death of a prostitute which is linked to a top radio DJ. This program is presented on Saturday and Sunday.

*Victorian Days* offers such classic tales of adventure as Rudyard Kipling's *Stalky and Company* on July 4, 5, 6, 11, 12, 13, 18, 19 and 20, and *Beau Geste*, the adventures of three brothers in the Foreign Legion, on July 25, 26 and 27.

*Double Feature* presents the greatest variety of any series though. Included in its offerings for July are:

*Day Of The Triffids* which will be offered on the first and twelfth and which is covered in detail elsewhere in Bundles;

*Wilfred And Eileen* is based on the true life account of a devoted young

make-up, animation, stunts, casting and costumes shown in that order along with the looks behind-the-scenes.

*The Third Eye* presents "Under The Mountain" and "The Children of the Stones" this month.

*Livewire* is worth watching for an interesting string of guest stars. The editor of *Omni* magazine appears on the third, the voice of *Bullwinkle's* "Natasha" on the fifth and Tom Savini, the special effects make-up artist on the eighteenth.

couple threatened with the cruel events of World War I. Featuring the acting talents of Judi Bowker and Christopher Guard, it airs on the fifth, twenty-first and twenty-second;

*The Silence*, Ingmar Bergman's somber view of modern man's condition deals with human relations which are grotesquely egocentric and perversely sexual. Ingrid Thulin and Gunnar Lindblom star. Broadcast (wired?) on July 7, 8, 28 and 29, this one is a little harder to take as it must be read in subtitles.

On July 28 ARTS will begin to offer *Gulliver In Lilliput* while on July 31 Leonard Nimoy's *Vincent* is scheduled to rerun. Not a bad way to end a month.

Turn Page for more Bundles



## WHOOOPS APOCALYPSE

*Whoops Apocalypse* is a six-part comedy produced by London Weekend Television. Only recently sold to U.S. Cable channels, it has been seen very rarely. On its first showing in England, it had a late night spot, but quickly became a cult favorite. So much so that it was repeated at a slightly earlier time on a new channel at the beginning of the year.

Top marks must go to London Weekend Television for trying out a new series which was both very expensive and very controversial. It deals with the story of President Cyclops (played by Barry Morse, of *The Fugitive* and *Space 1999*) and his attempts to restore U.S. influence in the Middle East. Aided by his ruthless advisor, the Deacon (John Barron,



John Barron. Courtesy London Weekend TV

perhaps best known for his role in *The Fall And Rise Of Reginald Perrin*), the President determines to help the Shah of Iran's brother regain the throne of Iran. The Shah (Bruce Mantague) fails to make it to America, and is stuck on a cross-channel ferry off the English coast somewhere.

Naturally, the Russians take exception to the plans (one of them is billed as "Commisar Solzhenitsyn (no relation)"!). So do other governments (John Cleese plays a very irate Frenchman, Lacrobat). An assassination attempt barely fails. Then Cyclops orders the Quark bomb into operation....

Others involved in this comedy include Geoffrey Palmer (also from *Reginald Perrin* and *Butterflies*), Ed Bishop (of *UFO*) and Peter Jones (the voice of the Book in *The Hitch-Hiker's Guide To The Galaxy*).

John Barron, who plays the Deacon, spoke about the show recently. "The BBC would have fainted to have produced *Whoops*—not very their style, but when I saw the script I was delighted. It was beautifully written, very tight.

"We played it as straight drama, even though it was great fun to do. The Deacon was a lovely character to play, ruthlessly right and very sure of himself. Actors are spoiled when they get parts like that.

"The whole thing was not only very amusing but, as it transpired, very topical. For example, all the Russian Premier clones which kept being wheeled out to replace ones which died.

"Filming was very bitty—for example, I never met John Cleese. I found out later that the writers, Andrew Marshall and David Renwick, had written the part with me in mind, which is lovely, as I'd never played an American before."

Though Barron is one of British TV's best known faces for over twenty years, he doesn't owe his fame to one character. After long runs in parts, he has sloughed them off to assume another nationally-known identity only months later. He trained at the RADA in 1938, and has spent much of his career in the theatre, both acting and directing. He lives in London, and his main hobby is attending wine auctions to add to his already excellent cellar.

## WONDERWORKS

The BBC, Australian Film Commission and PBS have combined efforts to create a truly international dramatic entertainment series for children and their families. *Wonder-Works* is designed to revive storytelling of the early days of television with often funny, sometimes serious or fanciful, always meaningful stories. The dramas will be primarily



John Duttine in *To Serve Them All My Days*  
A Mobil Masterpiece Theatre presentation.

original, contemporary and sometimes animated.

Centering on themes involving rites of passage the programs are aimed at offering positive, engaging characters in exciting and entertaining situations which parents and children can enjoy together.

Henry Winkler, Bill Melendez (*Peanuts*), Joe Barbera (of Hanna-Barbera fame), Sy Fischer, Shelley Duvall (*Fairy Tale Theatre*), Bill Bixby, Virginia Carter (Norman Lear's head of drama), Elizabeth Swados and many others are scheduled to participate.

Series projects include:

**Booker**, starring LeVar Burton, Shelley Duvall and Shavar Ross (*Different Strokes*) in the heartwarming drama of young Booker T. Washington. Directed by *Waltons* and *Eight Is Enough*, Director Stan Lathan;

**How To Be A Perfect Person In Just Three Days** is a wacky comedy about twelve-year-old Milo Crimbley, a klutz without peer whose fairy godfather undertakes the trying task of changing him;

**Moneyrider** features the story of Jimmy Winkfield, the black jockey who became a racing legend after winning the Kentucky Derby in 1905. Starring Cleavon Little and Raymond St. Jacques, Glynn Turman (*Dynasty*) directs and is featured along with Cab Calloway and Chuck McCann.

Still in development are *Bridge to Terabithia* based on the children's book by Katherine Paterson which offered the lyrical tale of youth in a rural



farming community; *The Hoboken Chicken Emergency* featuring a giant, 266-pound chicken created by Marty Kroft (*Kroft Superstars*) and produced by Martin Tahse Productions from a book by D. Manus Pinkwater; *OFOETI* which presents a young boy who goes looking for a troll as rebellion against our world of high-tech; and *Words By Heart* which turns Ouida Sebestyen's book about the only blacks in a small, midwestern, turn-of-the-century town into a teleplay written by Frank Danridge (*Palmerstown, U.S.A.*) and directed by Thomas A. Carter (*Hill Street Blues*, *The White Shadow*).

Other possibilities for the series include *Journey Home*, *And The Children Shall*, *Kirk's Law*, *Molly and A Young Lady Of Property*. Also *Fat Albert's Special* with Bill Cosby, *Who Has Seen The Wind*, *Iron Kids* and *Son For A Day*. Possible co-productions *Chocky*, based on a book by John Wyndham, and *Seal Morning*, based on a book by Rowena Farr, are also underway.

Finally, there are a couple of possible acquisitions of existing properties in discussion. *The Tripods*, aired by the BBC in England, is a science fiction adventure series about the price of peace by mind control. The time is the future; the Tripods, alien creatures who now rule the world, keep the population in line with wire "caps" that eliminate human aggression and disobedience. Two young boys escape their "perfect" town and join the underground movement to fight Tripod rule.

*Fire In The Stone* is a thrilling mystery/adventure set in the opal mines Down Under. From the Producers of *Breaker Morant* and *My Brilliant Career*, things are not always what they seem.

## COMING ON PBS

*The Making Of Mankind*—(BBC Production, narrated by Richard Leakey) This repeat showing will cover the origins of the human race, narrated by anthropologist Richard Leakey. It traces eight million years of evolution from primitive ape-like creatures

through changes that made man what he is today.

August 3: "In The Beginning"

August 10: "A Human Way Of Life"

August 17: "A New Era"

August 24: "Settling Down"

August 31: "Survival Of The Species"

*Masterpiece Theatre* (BBC Productions) The summer reruns include the splendid adaptation of R.F. Delderfeld's *To Serve Them All Our Days* (from June 17th to September 9th), starring John Duttine, and *Private Schulz*, a comedy of the Second World War, from *Doctor Who* producer Philip Hinchcliffe (September 16th-October 21st).

*Mystery!*—The reruns for this series will include *Dying Day* (July 19th-26th), *We, The Accused* (October 2nd-30th) and the third series of *Sergeant Cribb* (September 6th-October 4th).

*Screenwriters*—Six American screenwriters discuss their works, with clips from their most famous movies. These are William Goldman (July 1st), Paul Mazursky (July 8th), Eleanor Perry (July 15th), Neil Simon (July 22nd), Carl Foreman (July 29th) and Robert Towne (August 5th).

## Specials

*Castle*—(September 16th). An excellent production, animated and live, that tells the story of English castles. It shows how they were built, and why and demonstrates how people lived there. Produced by Unicorn Projects, Inc.

*I, Leonardo: A Journey Of The Mind*—(September 23rd) This story of the great Renaissance artist, scientist and philosopher is based on his own writings, and stars Frank Langella. Richard Burton narrates.

## NEW DOCTOR WHO SEASON

The 22nd Season of *Doctor Who* is now getting under way, with Colin Baker making his first appearance in a complete season as the Doctor. Nicola Bryant will continue as Peri. Producer John Nathan-Turner will helm the



Nicola Bryant is the Doctor's new assistant. She plays the American Peri. ©BBC

series, his fifth season. Eric Saward will continue as script editor at least for the time being.

First story is "Attack Of The Cybermen", written by Paul Moore. The Doctor will return to Telos (the scene of "Tomb Of The Cybermen" in 1967) and the tombs will be reopened.

Story two is "The Space Whale" a lighter tale about a world whose inhabitants don't realise that they live inside a giant space whale....

Colin Baker will be having a pair of very interesting guests for his first Special as *Doctor Who*. A three-part adventure, penned by Robert Holmes, will bring back the Sontarans to face the Doctor—and bring back Patrick Troughton to reprise his role as the second Doctor. Also featured in the story will be Fraser Hines as Jamie.

Rumors of the Master's impending death in the recently-screened "Planet Of Fire" story may have been a little premature as Mark Twain would say....



*Hitch Hiker* was to act as a script editor for *Doctor Who* for a year with producer Graham Williams. I asked him about his feelings on that show.

"It was an interesting period, *Doctor Who*," he replied. "I was reading in *The Listener* today that I aroused some antagonism from the show's hard-core fans over what happened to the show in my years. I actually think that's slightly unfair. In the things I wrote for *Doctor Who* there were some absurd things in it, and funny things that happened. But I think *Who* is essentially a drama show, and only secondarily amusing.

"My aim was to create apparently bizarre situations, and then pursue the logic of it so much that they actually became real. You'd have somebody behaving in an interesting and apparently outrageous way. You think—at first—that it's funny, then you realize that they mean it, and it's actually for real, which then—at least to my mind—begins to make it more gripping and more terrifying.

"The trouble is this: as soon as you produce scripts that have some humor in them there is a strong inclination on the part of the people making the show to go 'Hey! This is a funny one! Let's pull out all of the stops, have a bit of fun and be silly.' One always knows that as soon as someone says 'Let's have a bit of fun with this bit' that they're going to spoil it. So in that way the shows weren't best served by being treated like that. I can understand people saying we weren't taking *Doctor Who* seriously. But in the writing of it I was taking it very seriously. But the way you make something work is to do it for real.

"That's why I hate the expression 'tongue in cheek'. All that means is it's not really funny, but they still don't do it properly."

I asked why he left *Doctor Who*. "Well", he answered, "I didn't really know the degree to which *Hitch Hiker* was taking off. And though it was taking off at that point you never knew that it might not be over tomorrow, if you see what I mean. It might just be a flash in the pan. Looking back I can see the upward curve very clearly, but at

the time you never know how important it's going to be. So for two years I was going crazy trying to write the first book, write the second *Hitch Hiker* radio series, script-edit *Doctor Who*, write occasional *Doctor Who* scripts... I was going completely insane. So at the end of 18 months of all that I packed it in and devoted myself full time to *Hitch Hiker*, which is what I've done in the years subsequent."

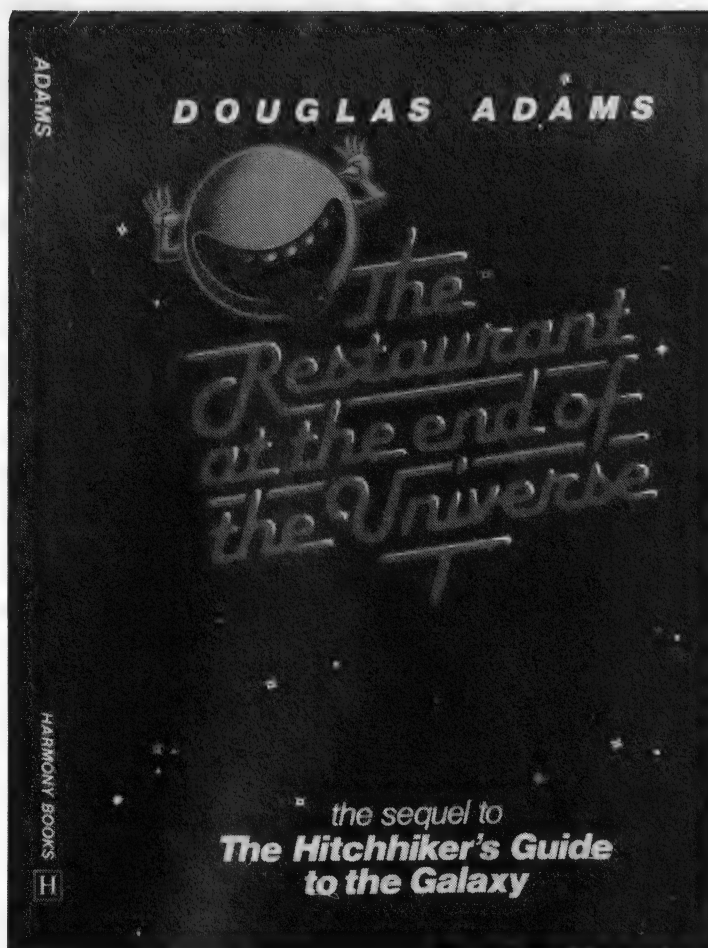
## LIFE STYLES

He's made a good deal of money on his material, with a million dollar advance on the fourth *Hitch Hiker* book. How has this affected his life-style?

"Well, it's very boring. I do spend a lot of money on things I don't need, like fast cars. It's pretty silly, really, considering I only use them to potter about town. I've been through this thing with cars before actually, as I'd always promised myself that if I ever had any money I *wouldn't* do something silly like buying a flashy

car. So as soon as *Hitch Hiker* went to number one on the best-seller list I went out and bought a Porsche 911. And I *hated* it. Driving it around in London was like taking a Ming vase to a soccer match. Going for a drive in it was like setting out to invade Poland. I got rid of it after going into a skid coming out of Hyde Park and crashing into a wall by the Hard Rock Cafe... There was a huge line of people outside, all of whom cheered loudly... So I got rid of it and bought a Golf convertible. When I was living in L.A. I got a Saab Turbo, and then I came back here in an L.A. state of mind. (I hated L.A.—all that sunshine and all those swimming pools. It really gets you down.) I bought a BMW 635, which is very nice, but I don't need a car which cost seventy-four thousand pounds—it's stupid. So 'spendthrift' is part of my life-style.

"I spend a lot of money in restaurants. Jane and I went off over the New Year to go to France. We decided to have some fun, which was about the only





thing we failed to do. Everywhere we went the hotels were shut, so we decided to go down to Burgundy, at least the meals would be good.

"Well, we arrived there late at night, and I had one of the best omlettes I've ever tasted. Unfortunately, it had those strange mushrooms in it, and I was in bed for the next two days with food poisoning. We were booked into all these wonderful restaurants and I never got to any of them. Then we drove back. As soon as my stomach was strong enough to hold anything down we couldn't find any decent food. Then it rained all the time and we missed the ferry. We had to drive on to Calais, and I was seasick all the way home. That's the jetset life-style for you. Somehow it cost a lot of money.

"I'm completely hooked to computers," he added with glee. "All this tendency in *Hitch Hikers* for me to take the mickey out of technology is me taking the mickey out of myself. Digital watches and a kitchen full of juice-extractors... I'm a sucker for it."

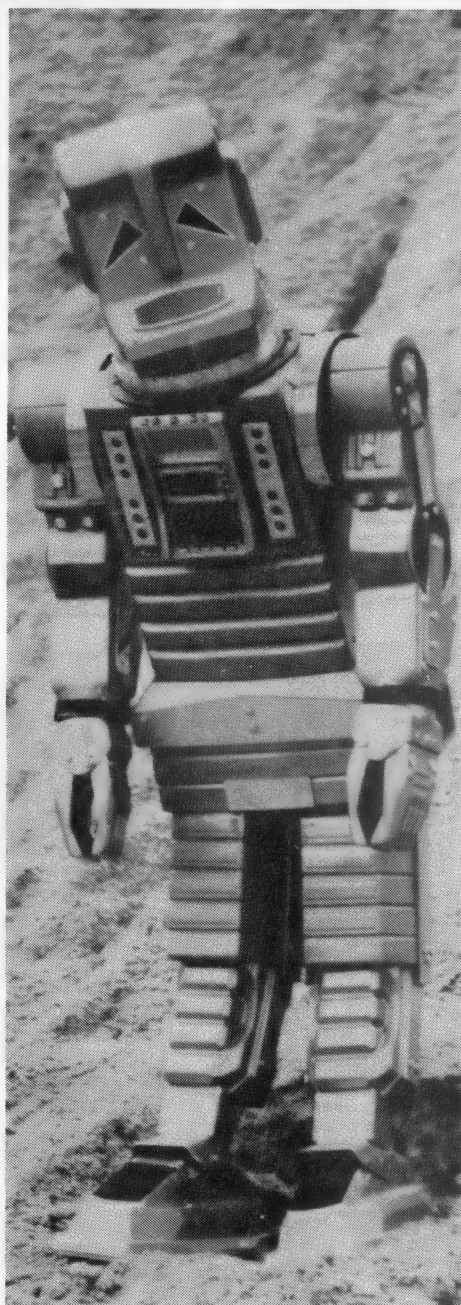
## QUOTE

On Asimov's *Foundation* series: "The ideas in it are captivating, but the writing...!! I wouldn't employ Asimov to write junk mail! The sentence-by-sentence prose writing is deplorable."

## VERSIONS

The three versions of *The Hitch Hiker's Guide To The Galaxy* done so far (radio, book, television) are quite different. Why is this?

"Because each time I do it I feel I can do it better," he said. "I'm very aware of what I feel I got wrong or what was thin or bad in an earlier version. Part of it was that I started writing it serially and you never know where it's going. No matter how frantically I plotted it out, it never adhered to the plot I mapped out for it. You write the scene, and it isn't funny, so you have to do something else until you finally get it to be funny. But then it's no longer what you had in mind, so you jack in the plot you have in mind and do a new one. After a while it became pointless plotting too far in advance, since it



Marvin the Robot never sees the bright side of anything. ©BBC

never worked, and the great body of the work arrived serially. Writing the books is usually an attempt to make sense out of what I've already done, which usually involves some rather major surgery. There are two ways to write a book from a script, one of which is to take the dialogue and write 'he said' and 'she said' in front of every line. But I wanted to make more of a meal of it than that. That's why they get so different."

He attributed the success of the original book to the radio series, and feels that the effects of radio are very underestimated. "Nobody really thinks that radio has that much influence, but it does. I think a radio audience has a greater overlap with a reading audience than a TV audience does, so it's all power to radio—it's a good medium."

## ETHNIC

I pointed out that *Hitch Hiker* is very English, but Douglas disagreed. "I think that too much difference is made between English and American humor. I don't think there's a difference, really, except in how the audience is treated. Audiences in the U.S.—through no fault of their own—are treated as complete idiots by the people who make the programs.\* When you've been treated for an idiot that long, you tend to respond that way. But when they are given something with a bit more substance they tend to breath a huge sigh of relief and say 'thank God for it!'. If you write about situations people recognise then people respond to it. The humor that doesn't travel is stuff like the Johnny Carson monologue for which you need to know precisely who said what about what in the U.S. that week and how it affected the performance of the L.A. Rams. We don't have the information, so it isn't funny. But anything that relies on how a person works is universally accessible."

**\*(Editor's note:** on the same point, I was sharing a panel with Harlan Ellison at ICON III recently—a harrowing and fascinating experience. Harlan made a loud point that when laying the outlines for *Three's Company*, the Network actually told the producers to come up with a show to please mentally defective viewers. The lowest common denominator. What happened was that the British show *Man About The House*—which is funny—was forced into a straight jacket and emerged with Suzanne Sommers and John Ritter and *Three's Company*. Eight years later, enough mental defectives still watch it, one supposes, as it is still on the air.)







(Top) Filming "The Resurrection Of The Daleks" the familiar blue call box is positioned on a dock with the London Tower Bridge in the background. (Below) The Doctor (Peter Davison), Tegan Jovanka (Janet Fielding) and Turlough (Mark Strickson) leave the Tardis little suspecting that the Daleks are in the area. ©BBC



wrong one!"

With their eyes on the skies and their watches, Matthew Robinson and producer John Nathan-Turner elect to call it a day, and leave the phone scene until tomorrow... One wonders how the phone company would react to a repair call for a phone that, to their records, does not exist.

#### WHIZZ-BANGS AND CASTINGS

Monday is a much brighter day. Being a normal workday

the Doctor Who presence by the Thames is greater. Sporting his familiar cricket sweater and long coat, Peter Davison is clearly more suited to a chilly September day than is his companion, Tegan, clad in a T-shirt and mini-skirt. Fortunately, between takes a heavy lined coat is provided for actress Janet Fielding.

With his talent for publicity, John Nathan-Turner has not overlooked the newspaper element, and many "Gentlemen of the Press" are present in the crowd this day. As a tea-break

Doctor, Jon Pertwee, meets the Daleks in an alternate future where they rule the world once more. Now they have brutish servants called Ogrons to do their will. Even so, the Doctor defeats them and renders their future impossible.

The next time he stumbles across them, they are once more attempting to take over the Galaxy, this time with the aid of invisibility. The Doctor freezes their invasion force, but this is only a set-back and not a defeat.

Jon Pertwee's final meeting with them is on the planet Exxilon. Here both they and humans are searching for a cure for a plague. They race the Doctor for the secret at the heart of a living city.

Tom Baker met them at their earliest time—by travelling back to the point of their birth. They are created by the merciless Davros, the result of his inhuman experiments. But the Daleks turn even on their creator at the end.

Later, he returns to Skaro to find that the Daleks are looking for the creator once more. Davros is not dead, but suspended, and the Daleks bring him back to life to enable them to fight their latest foes, the Movellans.

Now, it is Peter Davison's turn to face his most evil and clever foes....

#### DALEK FILMOGRAPHY

##### WILLIAM HARTNELL:

*The Daleks* (1963)  
*The Dalek Invasion Of Earth* (1964)  
*The Chase* (1965)  
*Mission To The Unknown/The Dalek Masterplan* (1965)

##### PATRICK TROUGHTON:

*The Power Of The Daleks* (1966)  
*The Evil Of The Daleks* (1967)

##### JON PERTWEE

*The Day Of The Daleks* (1972)  
*Planet Of The Daleks* (1973)  
*Death To The Daleks* (1974)

##### TOM BAKER:

*Genesis Of The Daleks* (1975)  
*Destiny Of The Daleks* (1979)

##### PETER DAVISON:

*Resurrection Of The Daleks* (1984)

There have also been two feature films starring PETER CUSHING as Doctor Who, both with the Daleks. These are:

*Doctor Who And The Daleks* (1965)  
*Daleks Invasion Earth 2150AD* (1966)





Teagan and The Doctor discover the Dalek plot from one of its victims. ©BBC

is announced between filming, the photographers and reporters descend on two strategically-placed Daleks. London's historic Tower Bridge provides a photogenic backdrop.

These Daleks are new machines, replacing the previous models that suffered so heavily at the hand of Visual Effects during the filming of the 1979 story "Destiny Of The Daleks". An over-zealous use of explosives and other "whizz-bangs" had damaged even the three "main" Daleks (i.e. the ones housing actor-operators, as opposed to the half a dozen dummy Daleks used for crowd scenes). Instead of being built from scratch, as all earlier machines had been, mouldings were taken from the surviving casings, and new machines were cast from these. Once fitted with silent castors and painted in the familiar gun-metal livery, they look every bit as convincing as their ancestors.

Sharing the limelight with the two Daleks are the stars of the show—Peter Davison (the Doctor), Mark Strickson (Turlough) and Janet Fielding (Teagan). With the latter's shapely legs clearly in view, *The Sun*, Britain's most "revealing" newspaper—carries the best photo spreads the next day. Shots are

also taken of the story's main guest star, Rodney Bewes, an actor well-known in England for his portrayal of the aspiring Bob in the comedy series *The Likely Lads*.

Once again, though, the film cameras take over. The two "policemen" unshoulder their machine guns. Their first target for the morning is Janet Fielding. Her flight from them along the wharf is brought to an amusing halt as one of her shoes flies off. Cursing in a manner befitting the docks, she hops back to retrieve it as it's "once more from the top".

### SIX-INCH NAILS FOR SPACE TRAVEL

A short while later another minor crisis brings a temporary halt. Another of the policemen's victims, a scavenger of metal along the river-shore, catches his foot in a rusty iron grating sunk into the river, and finds he cannot get free. With the tide coming in rapidly the crew hastens to his aid.

Further back from the jetty, the scenic movers are erecting *Doctor Who's* most famous prop—the blue call-box that is the TARDIS.



Last rebuilt for the 1980 story "The Leisure Hive", the design concept then was to make the walls, base and roof of the police box as a series of interlocking panels which could be easily dismantled, transported and re-assembled. Now, three years and more than twenty stories later, that concept is giving the crew quite a headache as they battle to fit the panels together using everything from struts and props to six-inch nails. Such is the illusion of television, though, that under the benevolent eye of the camera this wobbly house of cards looks every bit as solid and weighty as it did new in 1980.

And it is the looks that count, a point underlined by the enthusiastic whoops and yells greeting the production team every time a boat full of people cruises by, and the passengers recognise the world-famous police call box.

As the afternoon approaches, all non-essential cast and crew are moved back. The roadside immediately below a second-floor loading bay door of the warehouse is cleared. The two film cameras are carefully positioned to record the next scene. Once he is happy with the camera angles, Matthew Robinson goes inside the warehouse to check the final preparations.





## HOW TO DESTROY A DALEK

Up on the second floor two "stunt" Daleks are awaiting their cue. Unlike their brethren, these Daleks are not made from wood and fibre-glass; they are elaborate constructions of expanded polyurethane foam, cast from the same moulds as the "live" Daleks. They are much lighter in weight and hollow inside. Into each of these hollows has been packed a quantity of explosive material. A tiny, thin wire emerging from the base will, on cue, detonate these charges. This is why the casings are of foam—though the charge is estimated not to be too powerful, it will explode. There must be no danger of flying material likely to cause harm, especially since Peter Davison and Janet Fielding will be involved in this scene, with literally a bird's-eye view of the event.

Carefully, the Visual Effects Designer checks the length of wire that will detonate the ex-

plosives; it is long enough to reach almost to the ground from the loading bay door. At one end of the wire is a pin connected to the charges inside the Dalek. When the wire goes taut it will pull the pin out, allowing two sprung connectors to come together. When that happens—bang!! According to the blueprint there is little that can go wrong, but if the charges did fail to detonate, the damage inflicted on the Dalek by the fall would be sufficient to render it useless for another take. Hence the failsafe provision of a back-up Dalek.

By mid-afternoon, everything is ready. The clapperboard cues in the scene and cameras and sound-recorders begin to roll. All eyes are fixed on the inky blackness of the loading bay. With a yell, three figures come into sight—the Doctor, Tegan and the doomed Dalek. Pushing it with all their might, the time travellers shove the machine over the balcony. It tumbles,

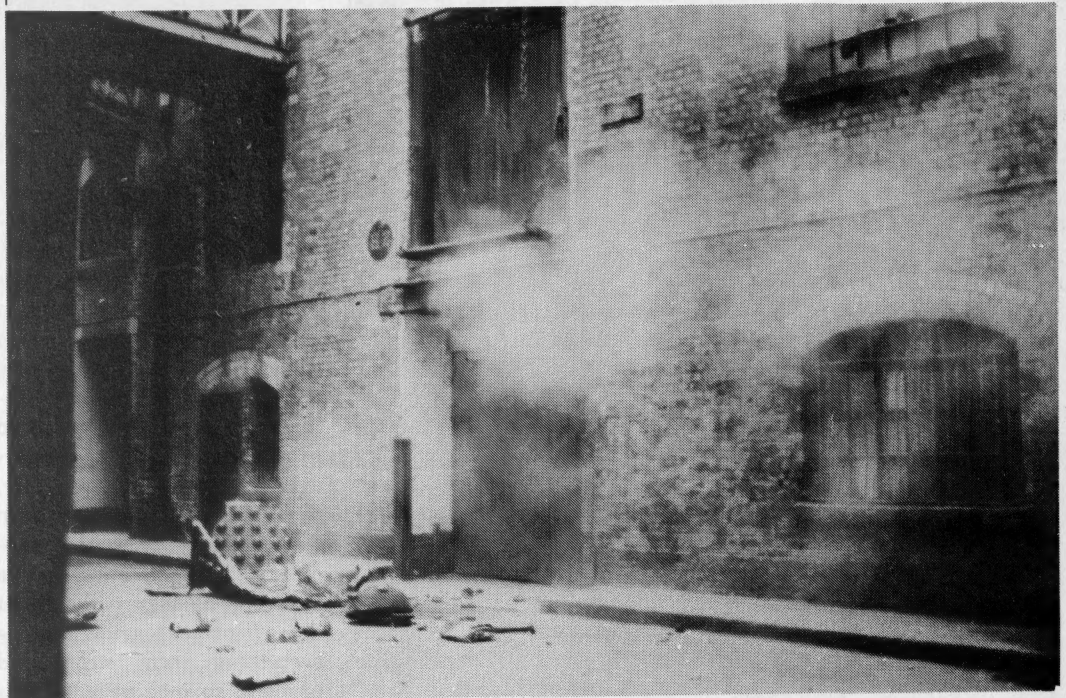
The resounding aftershock leaves everyone's ears momentarily ringing.

After a moment of silence there is a spontaneous burst of applause, and up on the balcony Peter Davison appears, looking justifiably pleased with himself. The scene is a complete success, attracting even more publicity moments later when a police helicopter appears overhead to survey the scene.

With one take satisfactorily in the can, the second is now more of a luxury. Matthew Robinson uses the opportunity to film more angles. A while later the windows and doors of Butler's Wharf tremble once again under the blast of an exploding Dalek.

As the shadows begin to lengthen and the few remaining scenes are played out without incident, there is a glint of satisfaction in the eyes of John Nathan-Turner. A little more has been successfully added to the pages of *Doctor Who*

(Above) The death of a Dalek. (Below) After the smoke clears the metal carcass of the Dalek can be seen strewn across the street.  
© BBC



the wire jerks free and the next second the confines of La Fone Street echo to the blast of a tremendous explosion. A plume of orange fire dispatches the Dalek casing into the hereafter.

history. For the production crew, there is the happy knowledge of a job well done. Today the Daleks—tomorrow the world... or even the universe....





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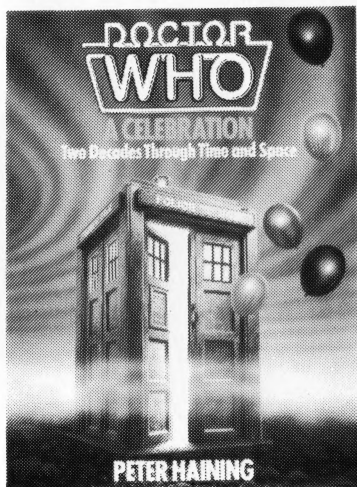
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